THE EFFIGIES OF M
GIACOMO BAROZZIO
DA VIGNOLA

W Sherwin ſculpſit et excudit

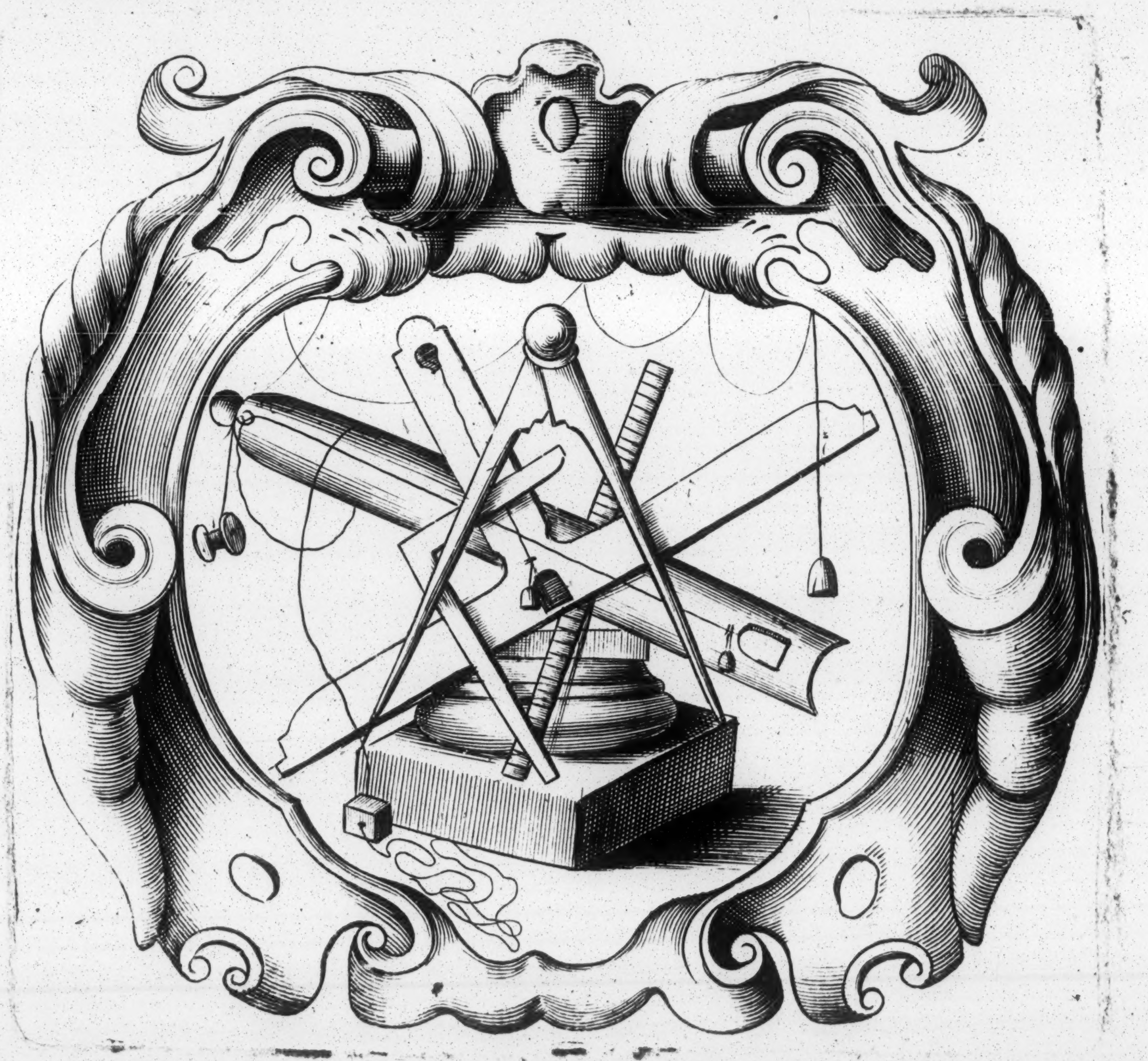
THE Regular Architect:

OR THE
GENERAL RULE OF THE *FIVE ORDERS*
OF

ARCHITECTURE

OF
M. *GIACOMO BAROZZIO Da VIGNOLA.*
WITH
A New Addition of MICHAEL ANGELO BUONAROTI

Rendred into Engliſh *from the Original* Italian, *and Explained,* By
JOHN LEEKE
STUDENT and TEACHER of the *MATHEMATICKS,*
For the USE and BENEFIT of
Free *Maſons*, *Carpenters*, *Joyners*, *Carvers*, *Painters*,
Bricklayers, *Plaiſterers*:
In General
For all Ingenious Perſons that are concerned in the Famous ART of
BUILDING.



LONDON,
Printed for *Rowland Reynolds*, and *William Sherwin*, and are to be ſold at their ſhops
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Little *Britain*, MDCLXIX.

To the READER.

Courteous Reader,

Intend here briefly to declare, for the better underſtanding hereof, what was the occaſion that moved me to make this ſmall Work, and afterward to publiſh it for the common ſervice of thoſe that take delight therein. Having Exercis'd this Art of *Architecture* for divers years in ſundry places, I have been alwaies pleaſed to ſee the Opinions of as many Writers as I had, concerning this practice of the Ornaments, and by comparing them both among themſelves, and with the Works of the Ancients, which are ſeen yet in being, to draw from thence ſome Rule, on which I might relie with ſuch ſecurity, as might pleaſe, if not all, yet at leaſt the greater part of them that are capable to judge of this Art, and that only to ſerve my own uſe, without any other end. Therefore laying aſide many things of thoſe *Writers*, from whence ariſeth no ſmall difference, to the end to reſt more ſecure, I propoſed to my ſelf the ancient Ornaments of the *five Orders* which are ſeen among the Antiquities of *Rome*; and conſidering all together, and examining them by diligent Meaſures, I have found that thoſe which ſeem moſt beautiful to common judgment, and which repreſent themſelves with moſt grace before our Eyes, thoſe I ſay have a certain correſpondence and proportion of Numbers among themſelves not intricate, ſeeing that each of the leſſer Members meaſure the greater, punctually diſtributing them into ſo many parts. From whence conſidering more nearly, that all our Senſes are pleaſed in this Proportion, and diſpleaſing things are different from it, as the *Muſicians* do moſt ſenſibly demonſtrate in their Science; I have taken Pains theſe many years to reduce the ſaid *five Orders* of *Architecture* under one brief Rule, eaſie, and which might readilybe put in practice; and the manner which I have obſerved in it is thus. Deſiring to bring to this Rule the *Dorick* Order, for an Example I have found the Theatre of *Marcellus* to be the moſt commended among all others, according to the judgment of every one, and therefore alſo I have taken it for the Foundation of the Rule of the ſaid Order; of which having determined the principal parts, if afterward certain of the leſſer Members have not ſo exactly anſwered to the proportion of Numbers (a thing which often happens by the work of the Tools, or other accident, which may often be in theſe ſmall things) that I have fitted to my Rule, not differing in any thing of importance, but accompanying rather that ſmall licence with the authority of other *Dorick* Orders, which alſo are eſteemed beautiful; from whence I have taken the other ſmaller parts, alwaies when it was neceſſary to ſupply it. Not as *Zeuxis* did of the Virgins among the *Crotoniacks*, but as my judgment hath led me. I have made this Election of all the Orders, taking them purely altogether from the Ancients, and not mixing any thing of my own, except it be the diſtribution of Proportion, founded on ſimple Numbers, not having regard either to the Braces, Feet, or Palmes of any Place, but only to one Arbitrary Meaſure, called *A Module*, divided into ſo many parts as from Order to Order may be ſeen in its proper place. And by this means I have ſo facilitated this part of *Architecture* (otherwiſe difficult) that any mean underſtanding, if he have but only ſome taſte of the Art, may comprehend the whole at one view; and eaſily uſe the ſame, without taking much pains in reading. Yet had I no intent to publiſh this Work, if it had not been for the intreatie of many of my Friends which deſired it; and much more by the Liberality of my perpetual, moſt Illuſtrious, and moſt Reverend Lord, Cardinal *Farneſe*; which, beſides that I have received ſuch courteſies from his Honourable Houſe, which hath given me favour to make this diligence, hath alſo given me the mean to be able to ſatisfie my Friends in this particular, and to give you ſuddenly other greater things on this Subject, if this Part be ſo accepted of you as I hope it will be. And ſeeing that in this place it is not my deſign to anſwer Objections, which I know will be propounded by ſome, that being not my intention; ſo leaving the charge to the Work it ſelf, which being acceptable to the Judicious, will cauſe them to anſwer for me againſt the Objections of others: I ſay only, That if any one ſhall judge this Work to be vain, maintaining that there can no firm Rule be given, becauſe that according to the opinion of all, and namely of *Vitruvius*, there muſt oftentimes be added and ſubſtracted to the proportions of the Members of the Ornaments, to the intent to ſupply by Art in thoſe places, where our ſight may be deceived by any accident. To that I anſwer, That it is wholly neceſſary in that caſe to know how we would

would have them repreſented to our Eyes, which ſhall be alwaies a firm Rule, which in another place I have propounded to be obſerved, ſeeing that we proceed therein by certain curious Rules of *Perſpective.* The Practice whereof (ſo much as is neceſſary to this *Art*, and to Painting both together) I hope to give you ſuddenly, in ſuch manner as I am aſſured will be dilectable to you.

My intention, as I have ſaid, was none other than to be underſtood by thoſe only, which have already ſome taſte of the Foundation of the *Art*, and therefore I had not added the Name to any particular Member of the *Five Orders*, preſuppoſing them to be already known. But finding afterwards, by experience, that the Work was very acceptable to divers Perſons of Quality, moved by the deſire they had to be able to underſtand with little labour the entire of this *Art* concerning the Ornaments, and that they deſired no other thing than the particular Names, I was willing to add them according as they are ordinarily called at *Rome*, and in ſuch order as you may ſee, only advertiſing that the Members which are common to divers Orders, after they have been only once named in the firſt Order, there is no mention made of them in the other Orders.

G. Barozzio.

The TRANSLATORS PREFACE.

To the Reader.

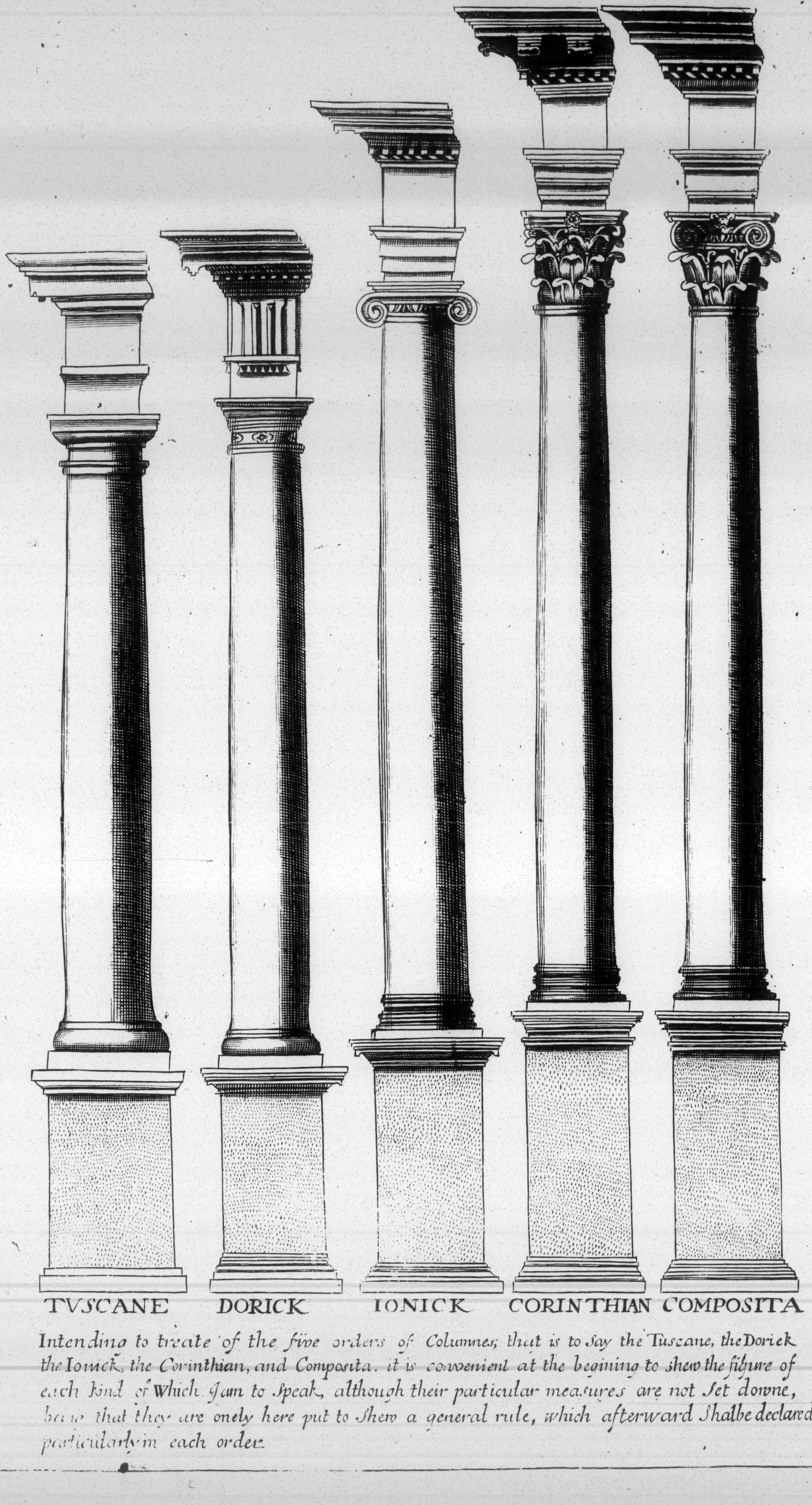
Gentle Reader,

Conſidering that thoſe things are eaſieſt comprehended and beſt retained in memory, which is taught by the feweſt Precepts, therefore we have made choice of this Author as an Introduction to the Ornamental part of Architecture, *and have ſtyled him,* The Regular Architect, *becauſe he ſets down one general Rule for the Principal Numbers of all the* Five Orders; *which Rule our Author found from the Obſervation which he made of the Antiquities of* Rome. *The Author being perſpicuous of himſelf, we have endevoured to render him in his own Senſe, only adding here and there a word upon occaſion to explain his meaning more fully. If this find acceptance, expect in a ſhort time the Rules of Practical Perſpective of the ſame Author, From him, who is*

A Lover of all ingenious Artiſts,

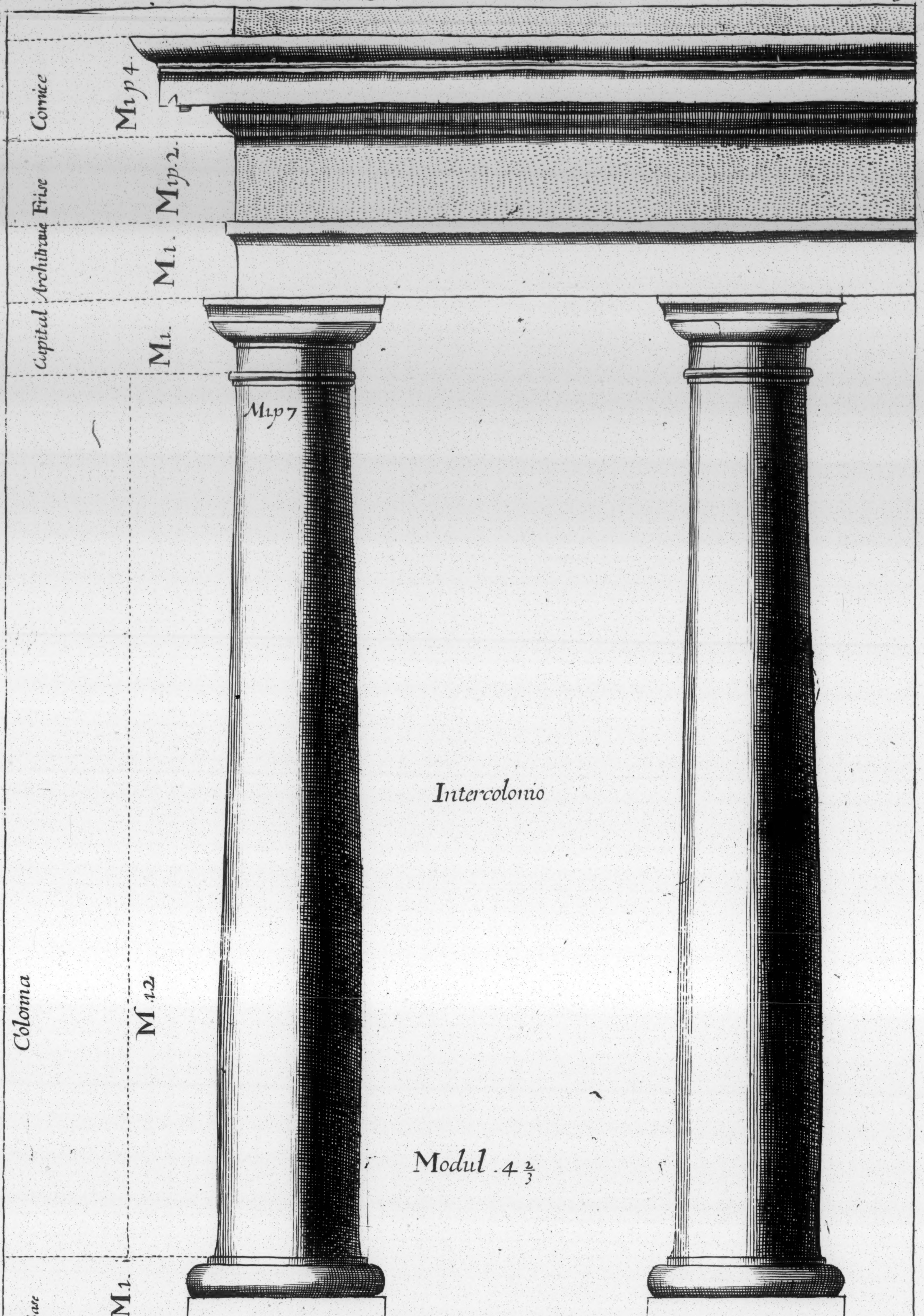
JOHN LEEKE.

THE TVSCANE ORDER



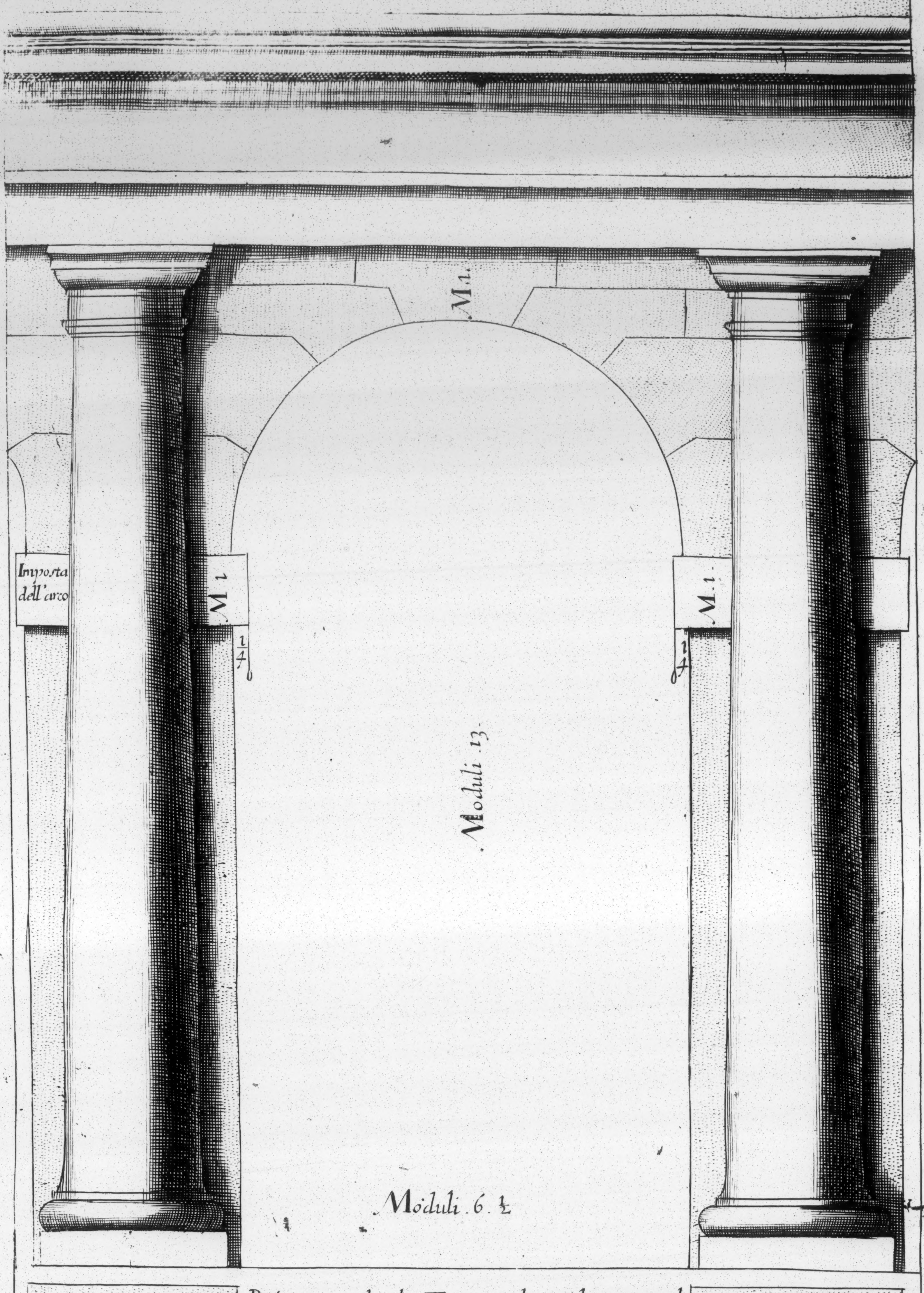
Intending to treate of the five orders of Columnes; that is to ſay the Tuscane, the Dorick the Ionick, the Corinthian, and Composita. it is convenient at the begining to ſhew the figure of each kind of Which I am to ſpeak, although their particular measures are not ſet downe, being that they are onely here put to ſhew a general rule, which afterward ſhalbe declared particularly in each order

TVSCAN ORDER



Finding no Tuscan order amonge the antiquities of Rome, from whence I might haue formed a rule as I have found in the other foure orders; the Dorick, Ionick, Corinthia, & Comparita, I have taken the authoritie of Vitruvius in his fourth booke & ſeventh Chapter, where he ſayes, that the Tuscan Columne ought to be in height with the base and Capital ſeven times his owne diameter or thicknes In the rest of the ornaments namely the Architrave Fries and Cornice, it is convenient to observe the rule which I have found in the other orders, that is, that the Architrave Frise and Cornice may be the fourth parte of the height of the Columne, which is 14 modules with the Base, and Capital, as is ſeene ſet downe by numbers; so also the Architrave, Frise and Cornice ſhalbe 3½ modules, which is the fourth parte of 14, the particular members ſhalbe exactly ſet downe in their proper place,

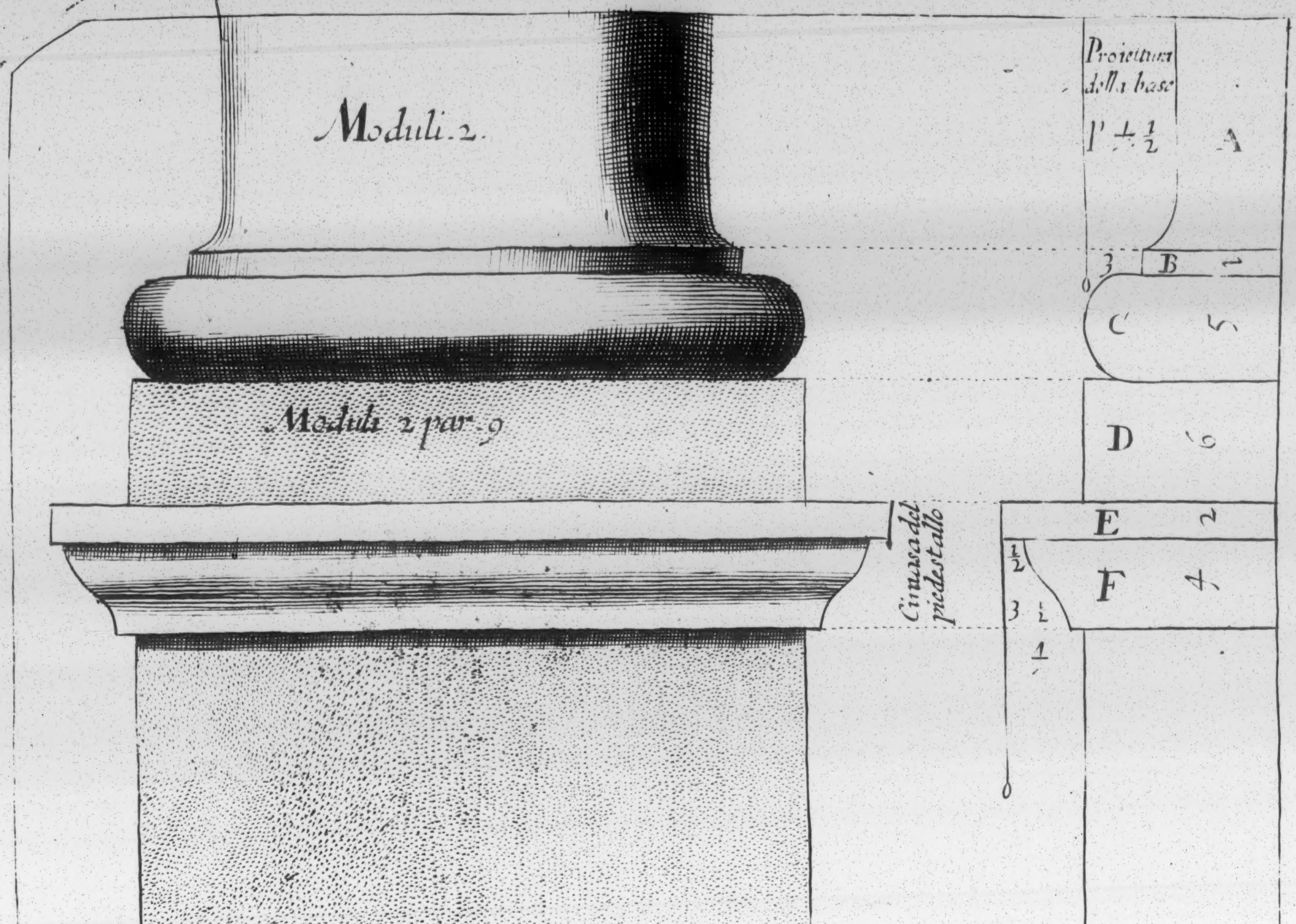
TVSCAN ORDER



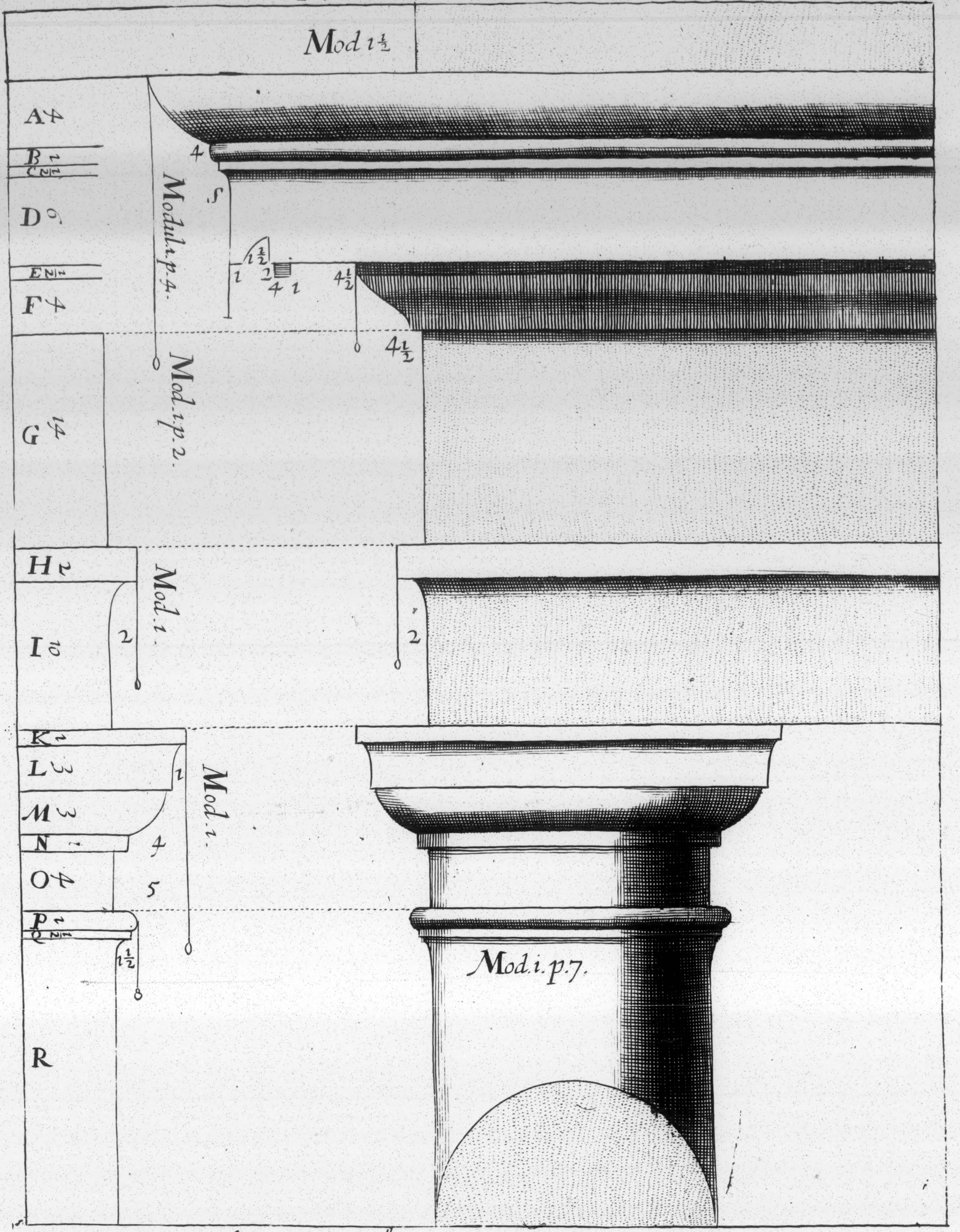
Being to make the Tuscan order with out a pedestal, the whole height ſhalbe divided into 17 ½ partes and each of thoce partes ſhalbe called a Module, which againe wee divide into 12 equal partes, and by these measures at the ſaied order is formed with every particular member thereof, as is ſeene in the designe ſet downe both in whole numbers and fractions

But being to make the ſaied order with a pedestal the whole height is to be divided into 22 partes and $\frac{1}{6}$ which is done, because the pedestal requires to be in height the third parte of his Columne with Base and Capital, which being 14 moduls, the third parte is 4 modules and $\frac{1}{3}$. which added to 17 modules and $\frac{1}{2}$ make together 22 modules and $\frac{1}{6}$

TVSCAN ORDER



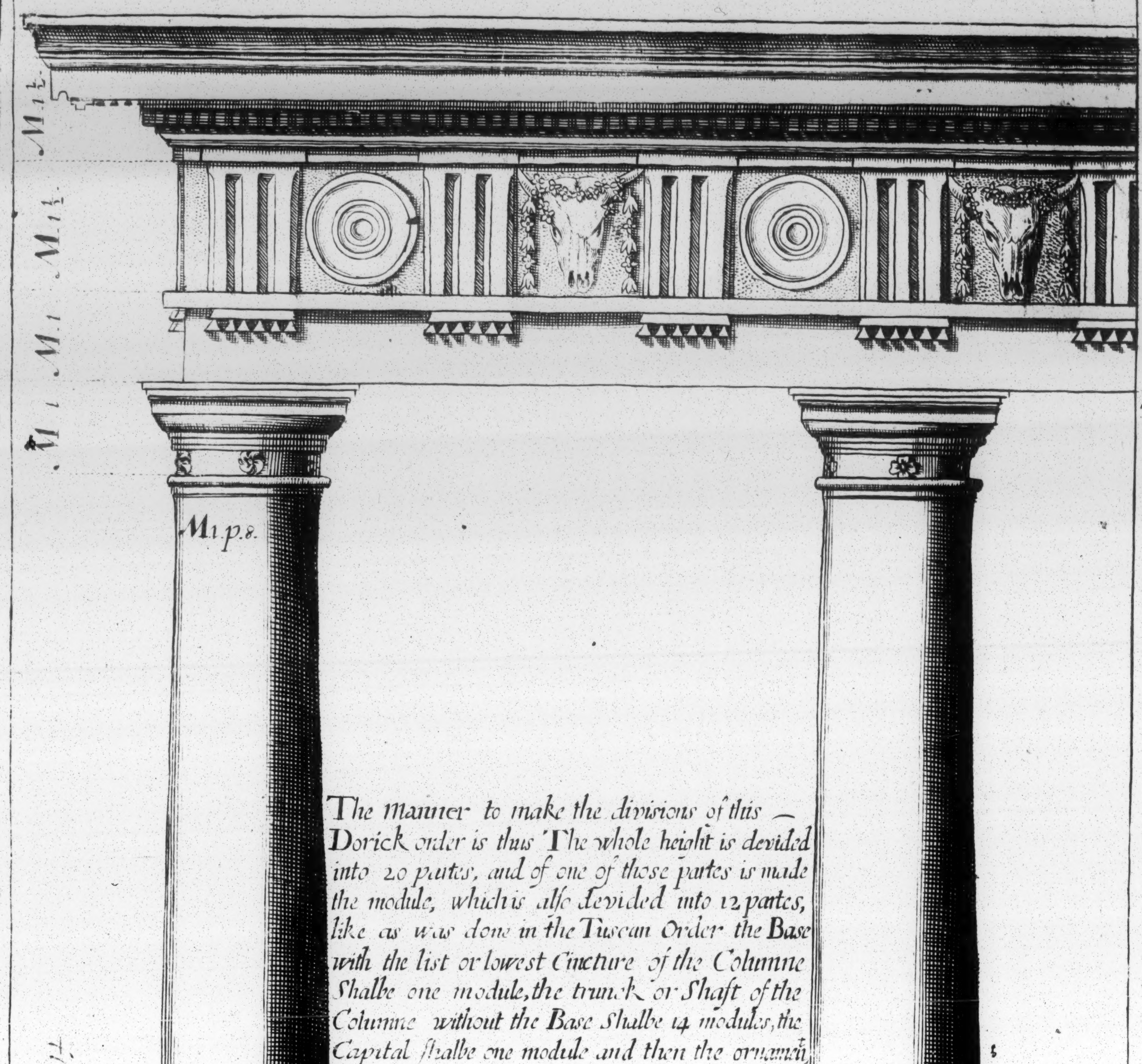
Although a pedestal is ſildome made to the Tuscan order, yet haue I put it here in deſigne to follow order, giving you^{to} understand that in the five orders I have observed it for a general rul that the pedestals with their ornaments ought to be a third parte of their Columne with Base and Capital, as al the ornaments aboue, that is to ſay, the Architrave Frise and Cornice ought to be a fourth parte of the ſame, Form which being vnderstood & presuposed there ariseth this great facilitie in the worke that being to make any of these five orders after the height which it ought to have,^{is} determined it is to be divided into 19 partes with its ornaments (then 3 partes being left aboue for the Architrave and 4 below for the pedestal, the 12 partes remaning are for the height of the Columne with the Base & Capital) which being taken, & making the division of the modules, according as it ſhalbe either Corinthia or Dorick or the other orders, & then the whole order is made by that module divided into its partes, as Shalbe Seene in its due place; A the Body or Shafe of the Columne. B: Cincta: Regula or list: C. Torus. D. the Blinth. E. listello a name moſt general and used indifferently in al the like members whether the be lesser or greater F Cimatium. G the Pedestal H listelo I the Blinth of the Pedestal,



Hauing before described in general the principal measures for drawing the Tuscane order, I haue here and in the foregoing page, deſigned the partes in great to the ende that you, may See Particularly, the division of every one of the Smalest partes, together with their projecture and that the clearenesse of the designe with the numbers adjoyned may be Sufficient to mak you underſtand the thing without many words, as any one may easily know of himſelfe with Smale conſideration

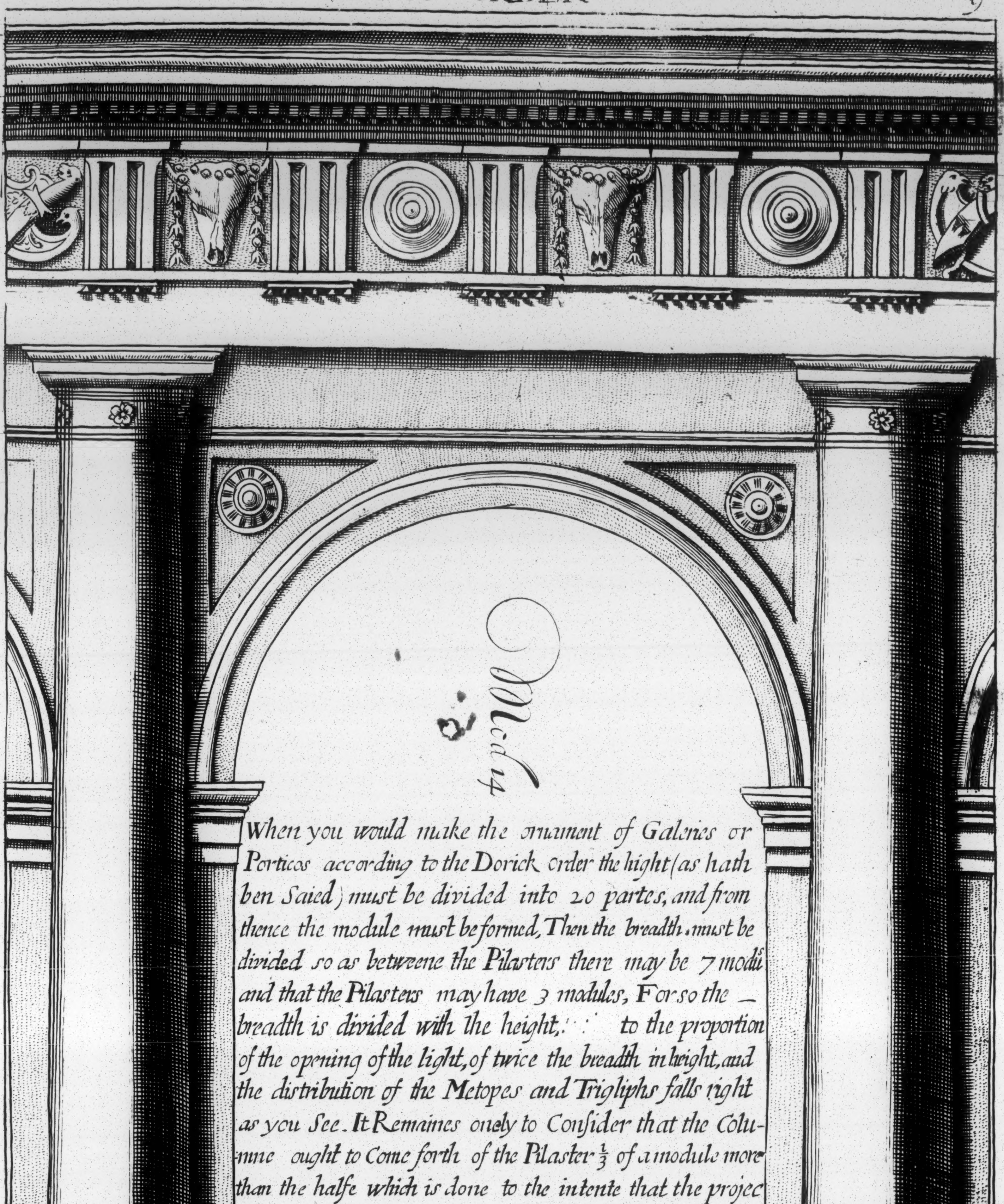
A. Ouolo. B. Rundel. C. Listello. or Regula. D. Corona or Dropstone. E. Listello. F. Cymatium. G. Frise.
H. Facia or List of the Architrave I. Architrave K Chimatium or list of the Abacus L. Abacus
M Echinus N List, O Fiſe of the Capital, P. Astragal Q Coller of the Columne R the Body
of the Columne

DORICK ORDER

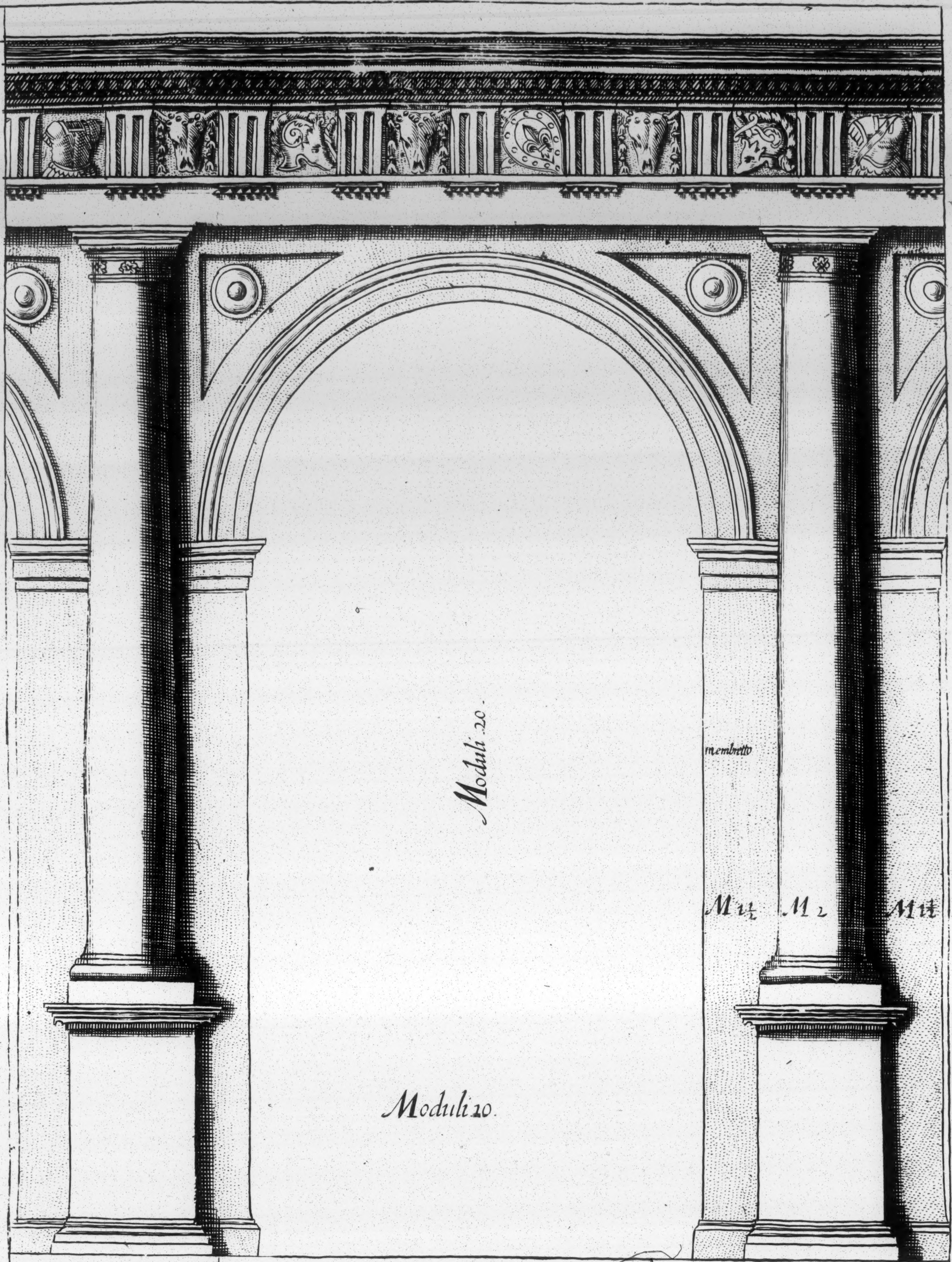


The manner to make the divisions of this — Dorick order is thus The whole height is devided into 20 partes, and of one of those partes is made the module, which is alſo devided into 12 partes, like as was done in the Tuscan Order the Base with the list or lowest Cincture of the Columne Shalbe one module, the trunck or Shaft of the Columne without the Base Shalbe 14 modules, the Capital ſhalbe one module and then the ornamēt, that is to Say the Architrave Frise and Cornice ſhalbe 4 modules, which is the fourth parte of the Columne with the Base and Capital as wee have Saied before, The Architrave ought to be 1 module the Frise 1½ and the Cornice 1½ which added together make 4 modules, and being added to the rest make 20

DORICK ORDER

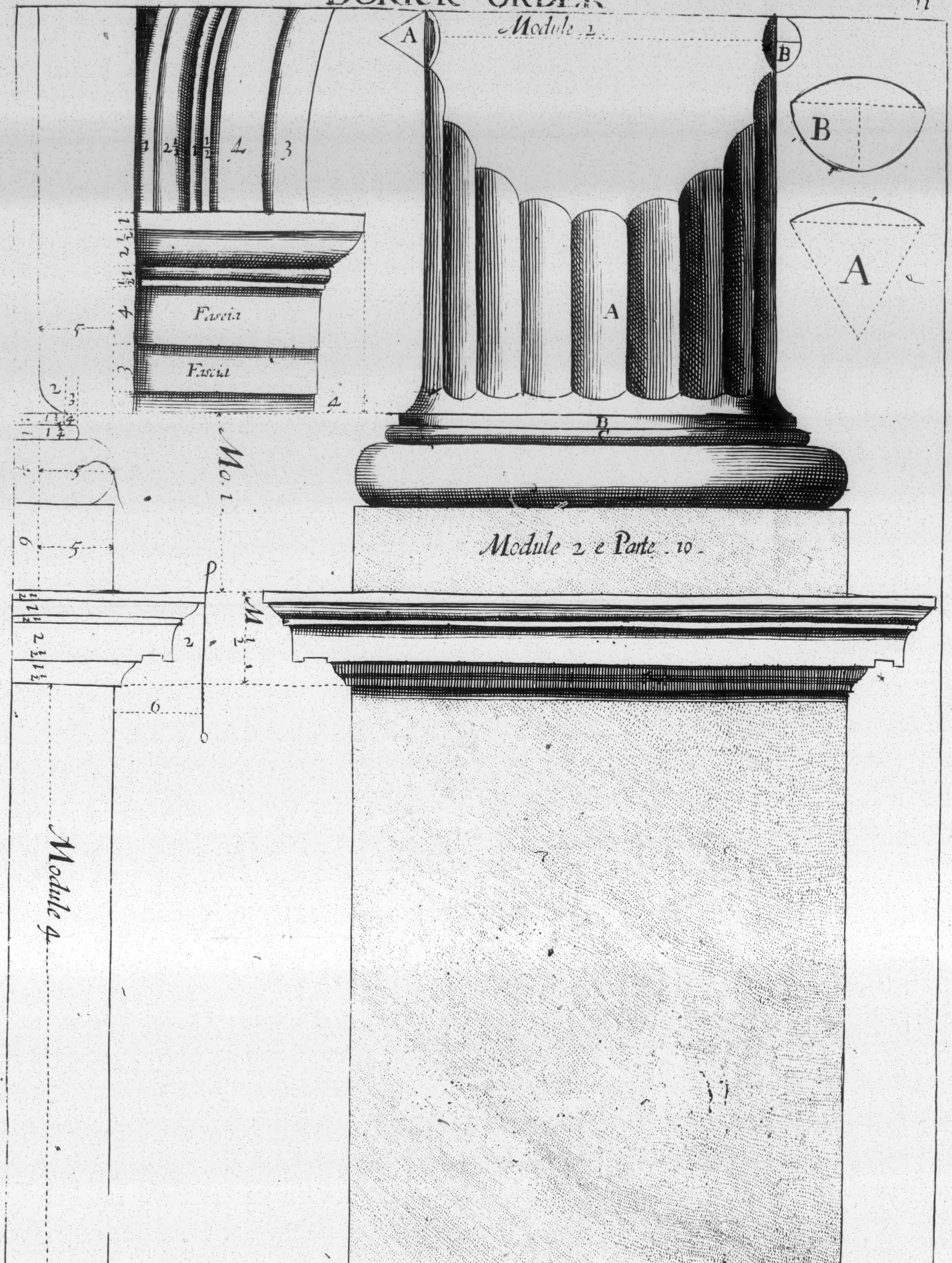


When you would make the ornament of Galeries or Porticos according to the Dorick order the hight (as hath ben Saied) must be divided into 20 partes, and from thence the module must be formed, Then the breadth must be divided so as betweene the Pilasters there may be 7 modus and that the Pilasters may have 3 modules, For so the breadth is divided with the height, to the proportion of the opening of the light, of twice the breadth in height, and the distribution of the Metopes and Trigliphs falls right as you See. It Remaines onely to Conſider that the Colunne ought to Come forth of the Pilaster ⅓ of a module more than the halfe which is done to the intente that the projectures of the impoſts may not exeede halfe the Columnes and this Shalbe a general rule in the like cases of al the orders



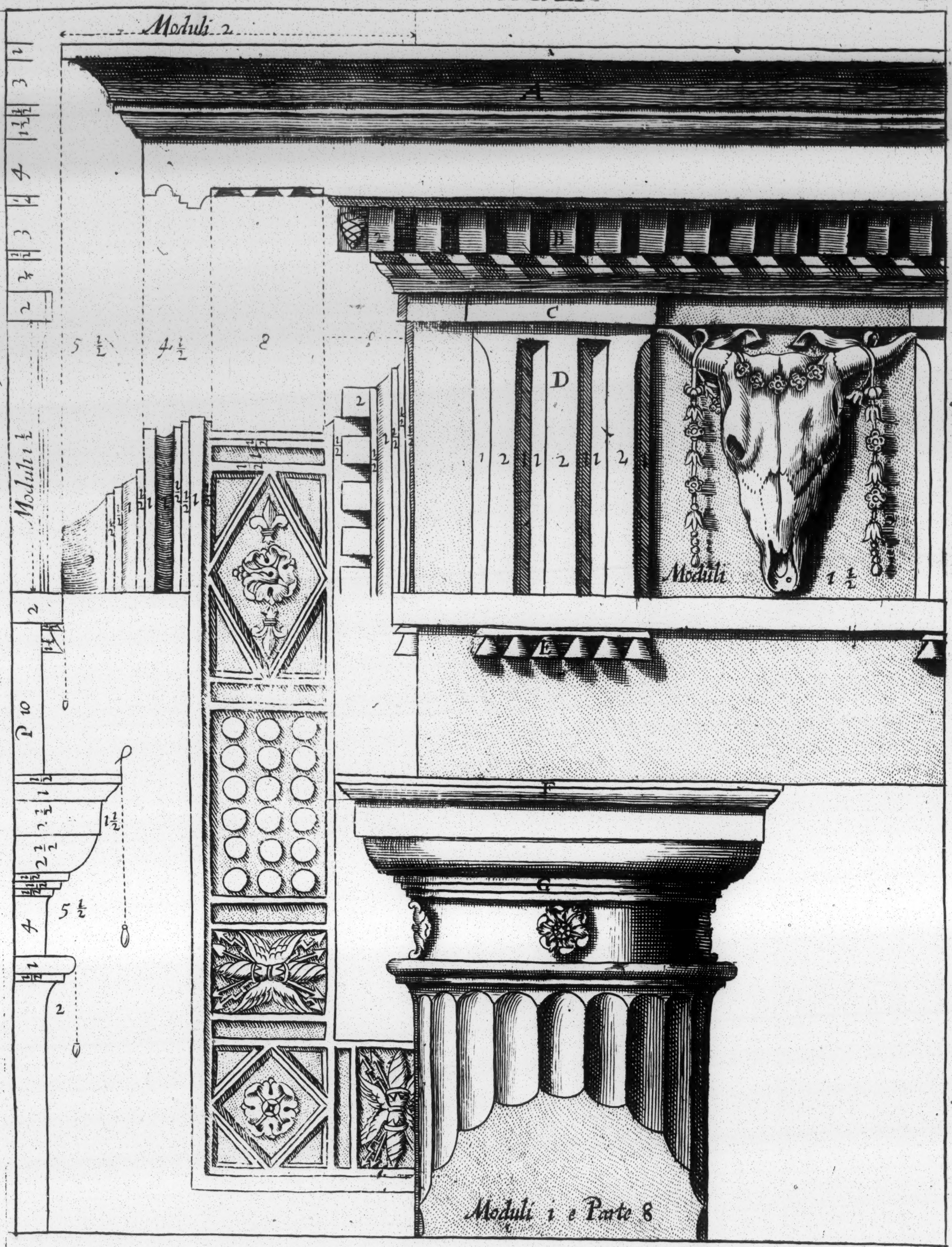
Being to make Galeries with their pedestals according to the Dorick order, the whole height ought to be divided into 25 partes and $\frac{1}{3}$, and one of those partes Shalbe a module, the breadth betweene the pilasters Shalbe 10 modules, and the breadth of the pilasters Shalbe 5 modules for so the distribution of the metops, and Trigliphs shal fall out right and the voide of the Arches in Such proportio^{n} that the height shalbe double to the breadth which in height as you may See is of 20 modules

DORICK ORDER

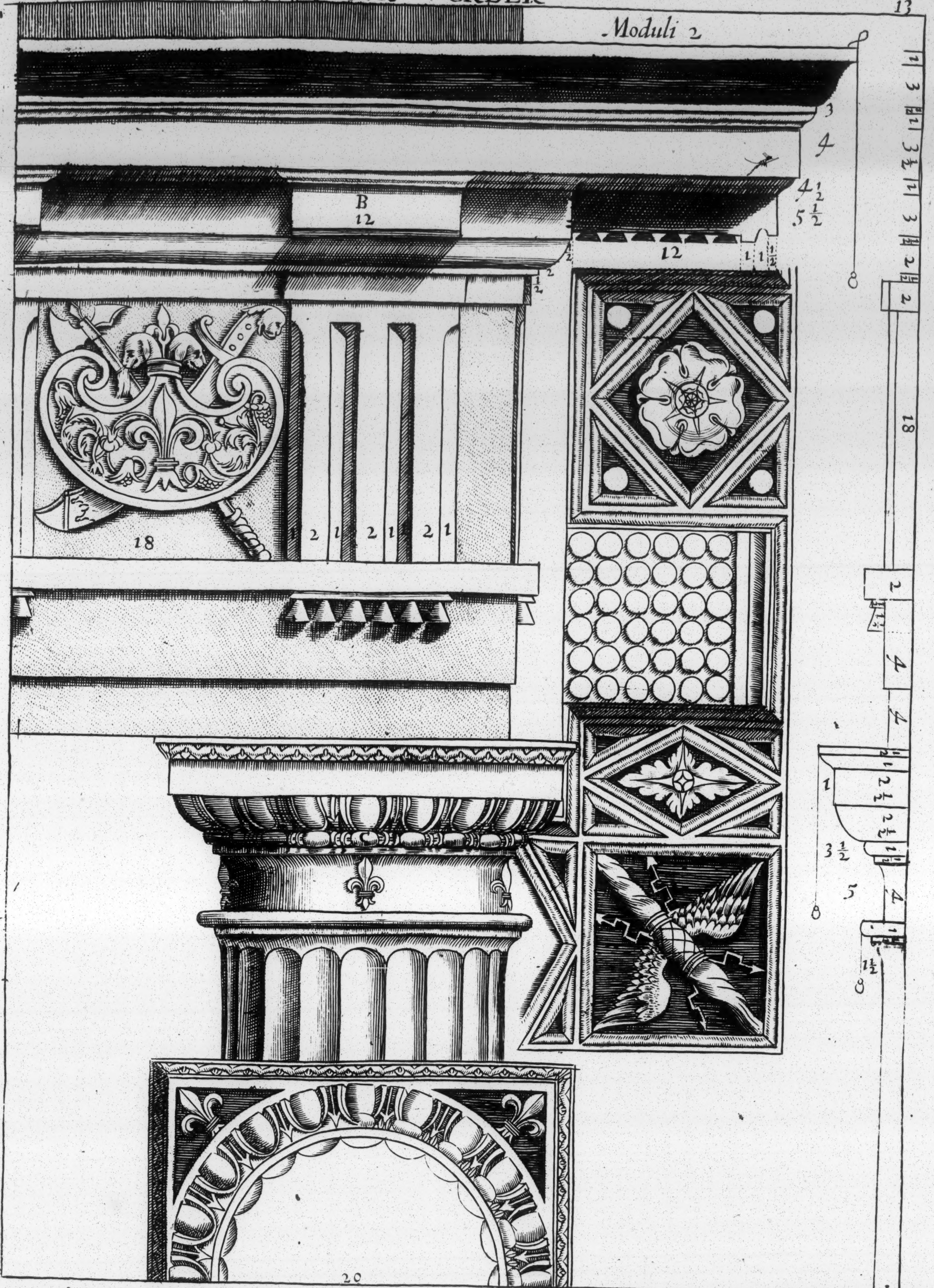


The Pedestal of the Dorick order ought to have 5 modules and $\frac{1}{3}$ in height the impost of the Arch designed there aboue one module and the particular members thereof are to be diuided according to the members as they are there Set downe A the Chañells of the Columne B the lowest Cincture of the Columne which ought so to be underſtood of all the orders C Rundel or litle stafe

DORICK ORDER

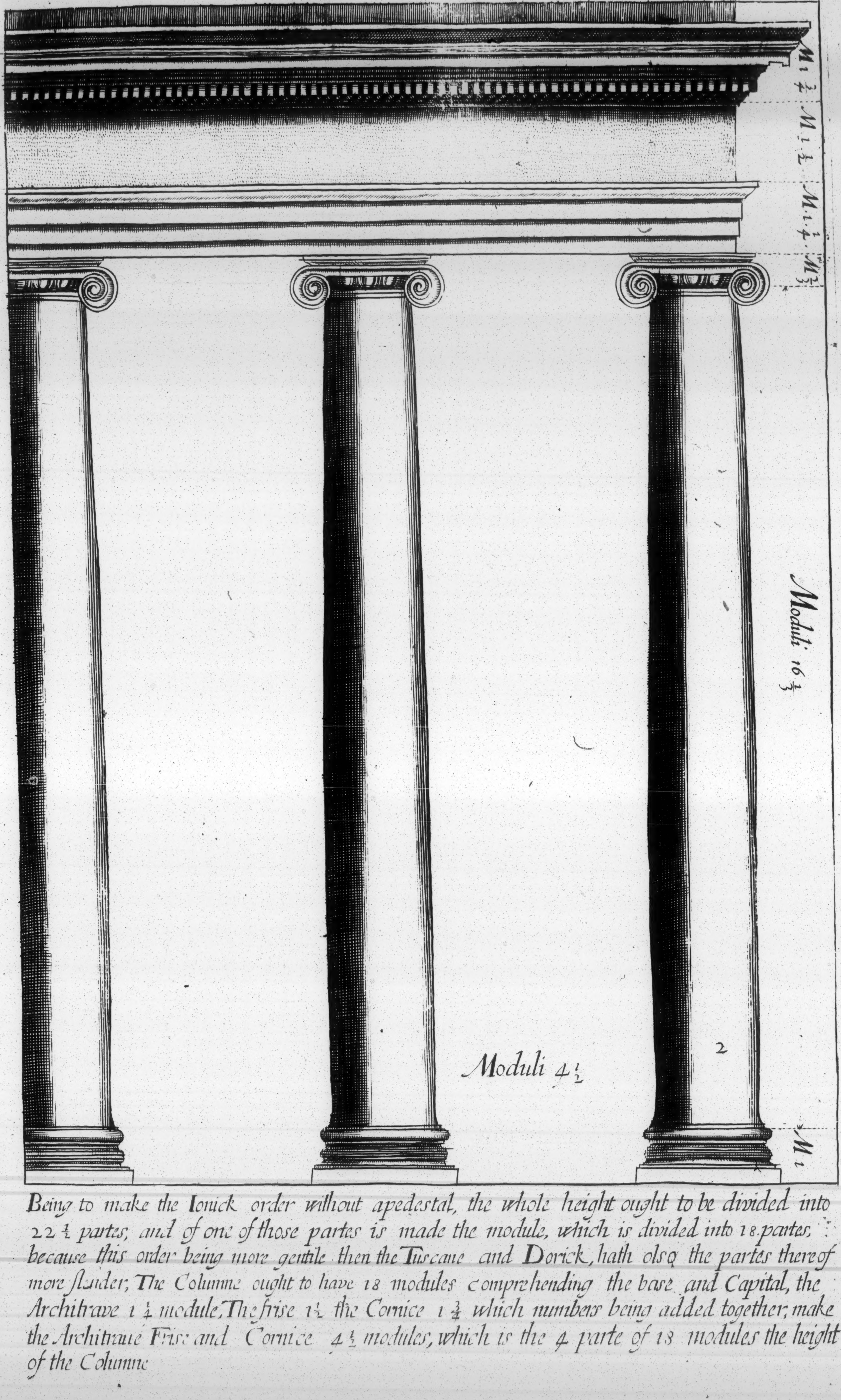


This parte of the Dorick order is taken from the Theater of marcellus at Rome, as I have said in the preface by way of example, and being designed it retaines the same proportion A Hollow of the upper list, B Denticuli, C Capital of the Trigliph, D Trigliph in which the partes cut inward are called Channells and the square space of the frise which Remaines betweene one Trigliph and the other is called metope, E Guttæ, dropps, or smale bels F Cymatium G Annulets, cinctures or Lists

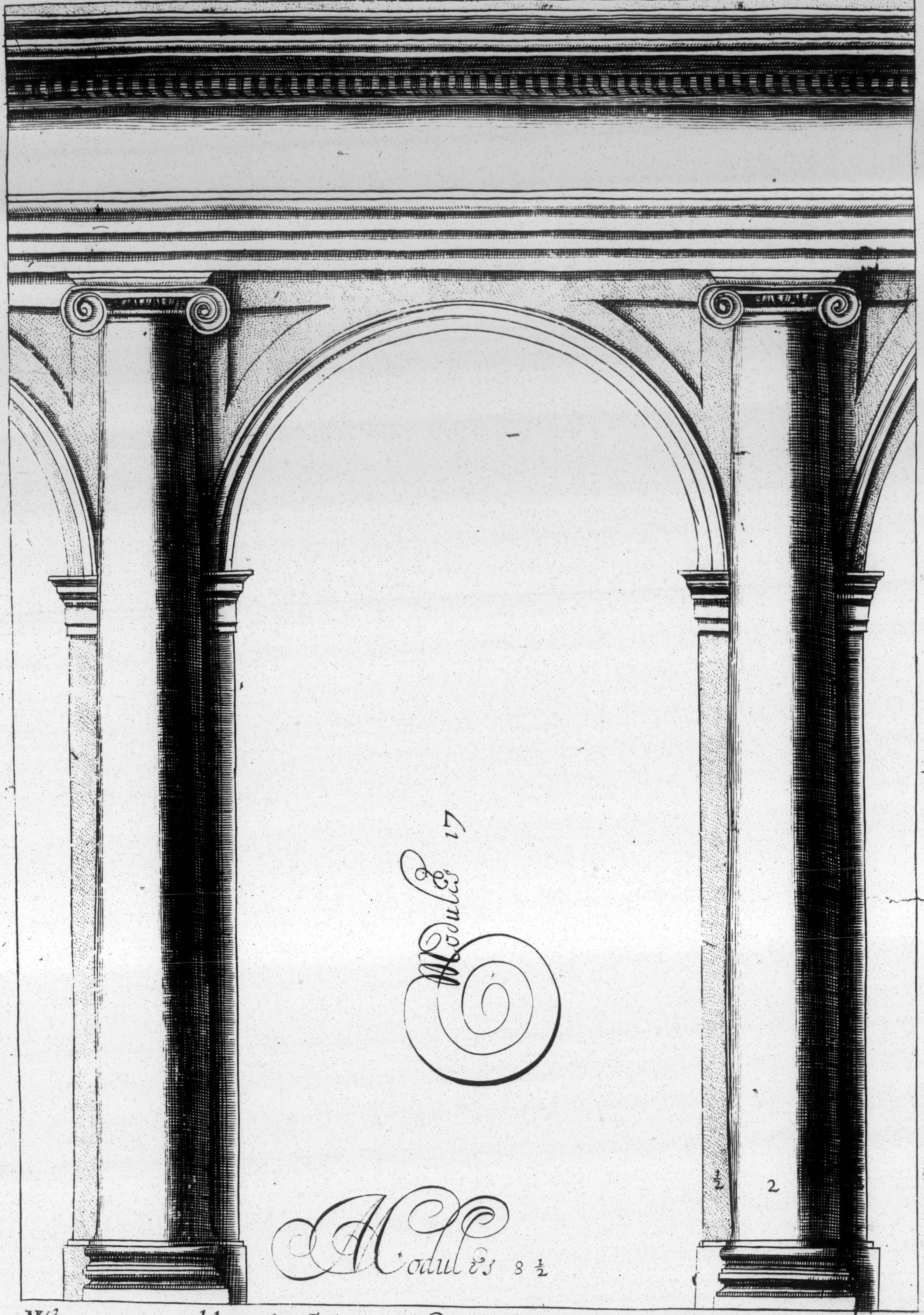


This other peece of the Dorick order is taken from divers reliques amonge the antiquities of Rome, and such a composition is made thereof, which I have found to prove wel in worke A Cymatium, B Modilions a name by which They are al called althought they be of different formes, when they doe the office to sustaine the Cornice, C Astragal.

IONICK ORDER

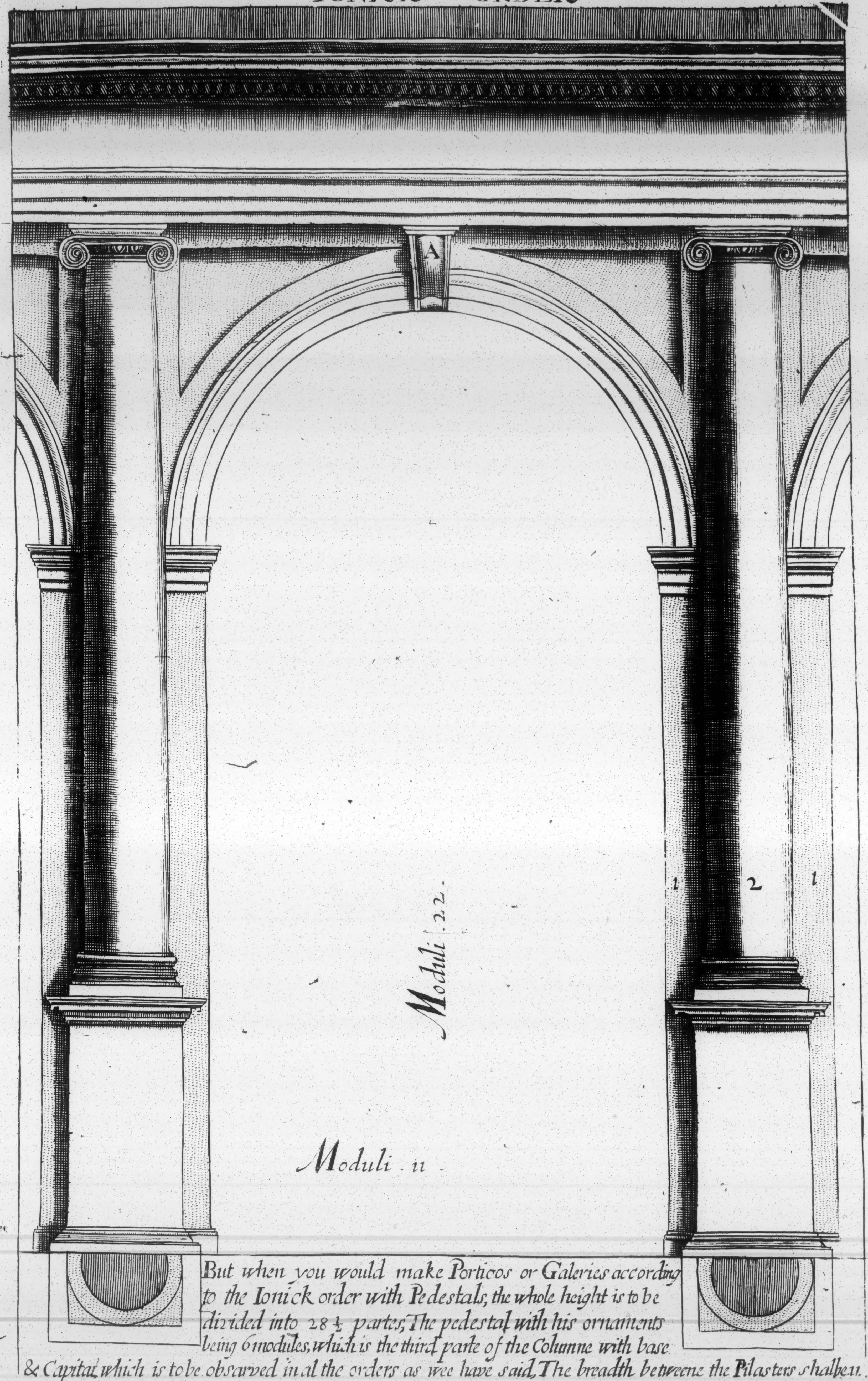


Being to make the Ionick order without apedestal, the whole height ought to be divided into 22 $\frac{1}{2}$ partes, and of one of those partes is made the module, which is divided into 18. partes, because this order being more gentile then the Tuscane and Dorick, hath olso the partes thereof more slender; The Columne ought to have 18 modules comprehending the base and Capital, the Architrave 1 $\frac{1}{4}$ module, The frise 1$\frac{1}{2}$ the Cornice 1 $\frac{3}{4}$ which numbers being added together, make the Architraue Frise and Cornice 4$\frac{1}{2}$ modules, which is the 4 parte of 18 modules the height of the Columne

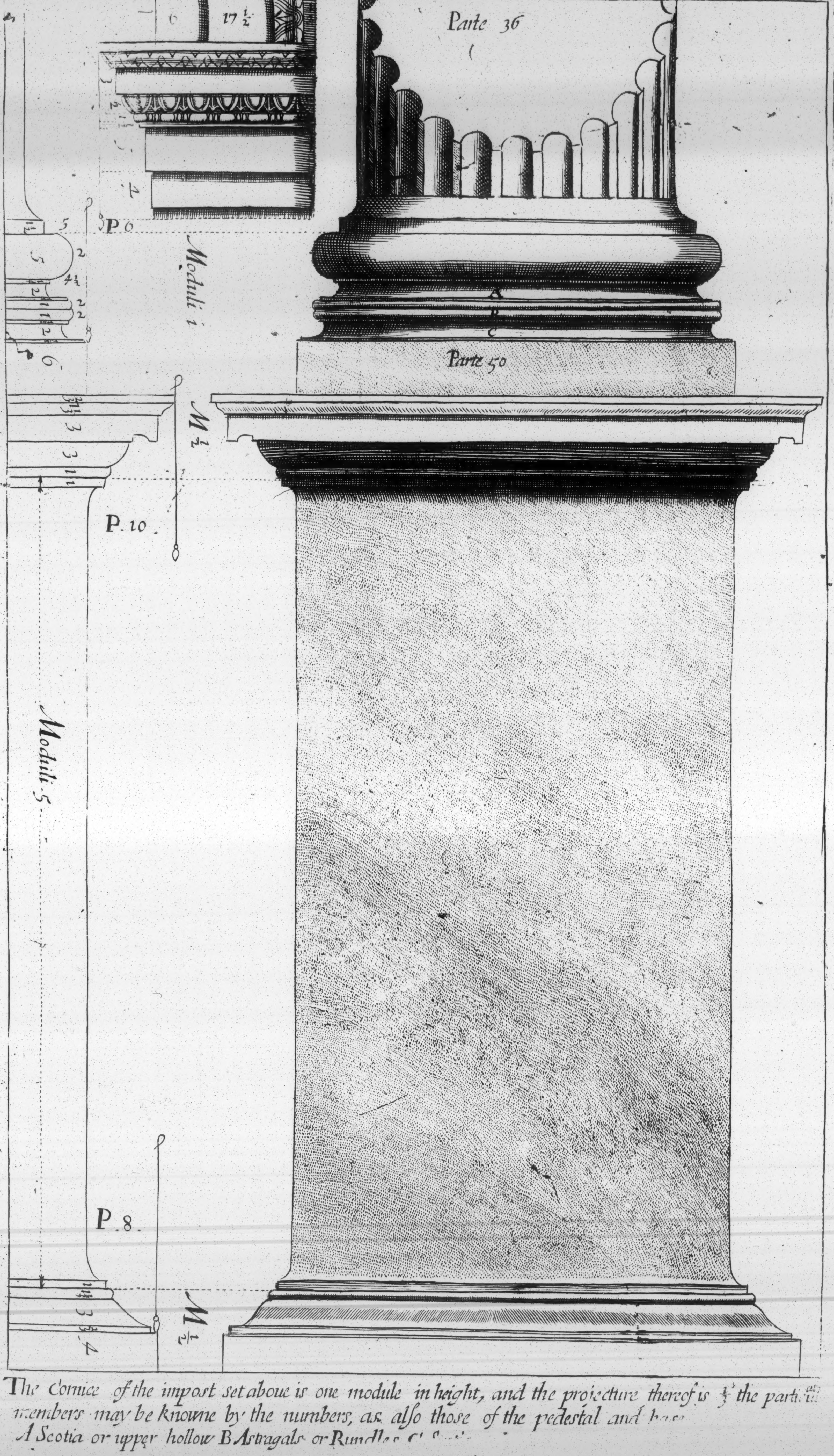


When you would make Galeries or Porticos according to the Ionick order, The breadth of the Pilasters shalbe 3 modules; and the distance betweene the Pilasters shalbe 8½ modules, and the height 17 modules which is the double of the breadth, which is a rule which ought to be observed constantly in all arches of the like ornament, if necessitie doth not Constraine to doe otherwisse

IONICK ORDER

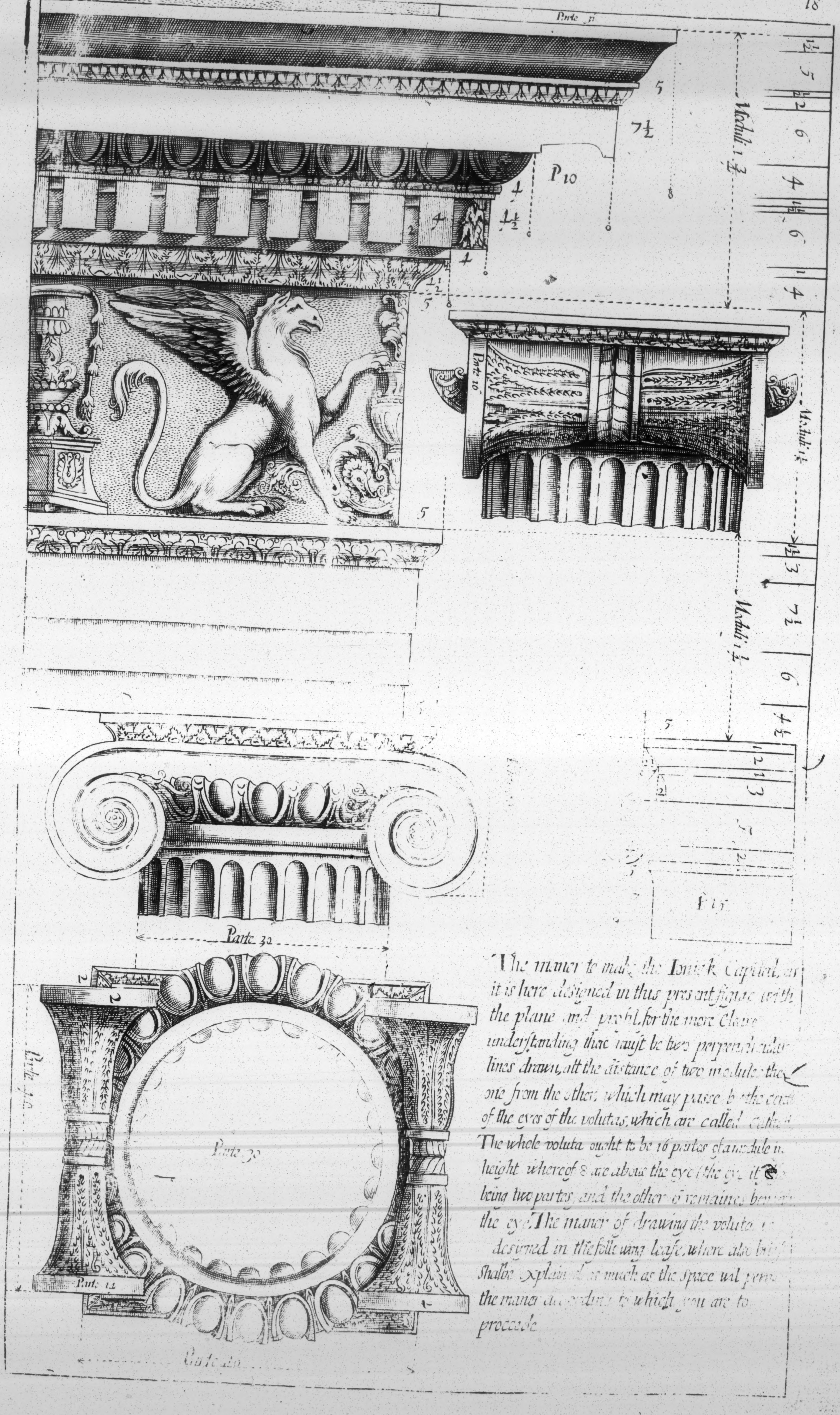


But when you would make Porticos or Galeries according to the Ionick order with Pedestals, the whole height is to be divided into 28 ½ partes; The pedestal with his ornaments being 6 modules, which is the third parte of the Columne with base & Capital, which is to be observed in al the orders as wee have said, The breadth betweene the Pilasters shalbe 11. modules, the height of the arch 22 modules, The breadth of the Pilasters shalbe 4 modules, as you may see noted with numbers in the designe.



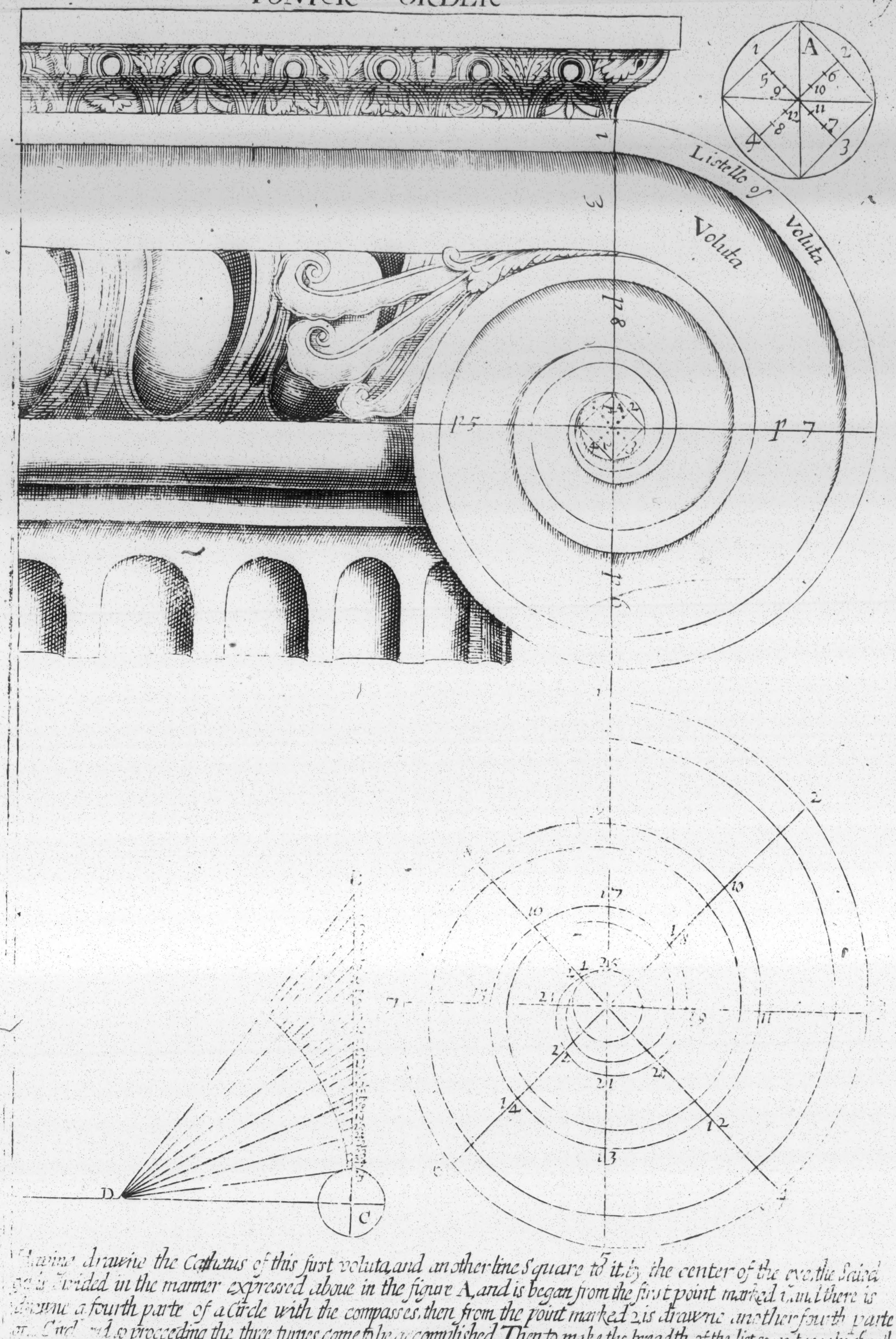
The Cornice of the impost set aboue is one module in height, and the proiecture thereof is ⅓ the parti... members may be knowne by the numbers, as also those of the pedestal and ba... A Scotia or upper hollow B Astragals or Rundles C...

IONICK ORDER



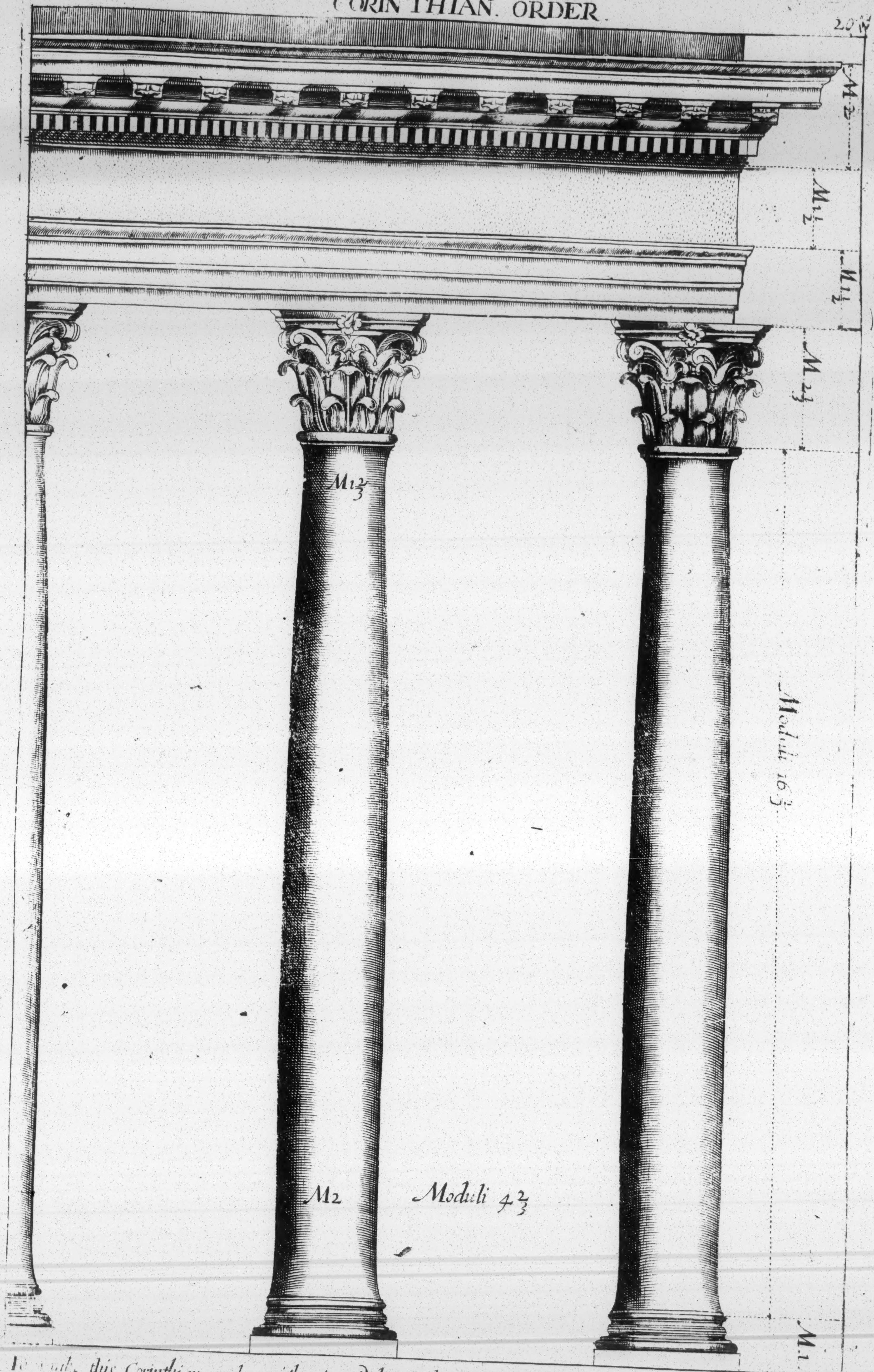
The maner to make the Ionick Capital, as it is here designed in this present figure with the plane and profil, for the more Claire understanding there must be two perpendicular lines drawn, att the distance of two modules the one from the other, which may passe by the cente of the eyes of the volutas, which are called Cathe. The whole voluta ought to be 16 partes of a module in height whereof 8 are above the eye (the eye it [illegible] being two partes, and the other 6 remaines beneath the eye. The maner of drawing the voluta is designed in the following leafe, where also brifly shalbe explained as much as the space wil permit the maner according to which you are to proceede

IONICK ORDER

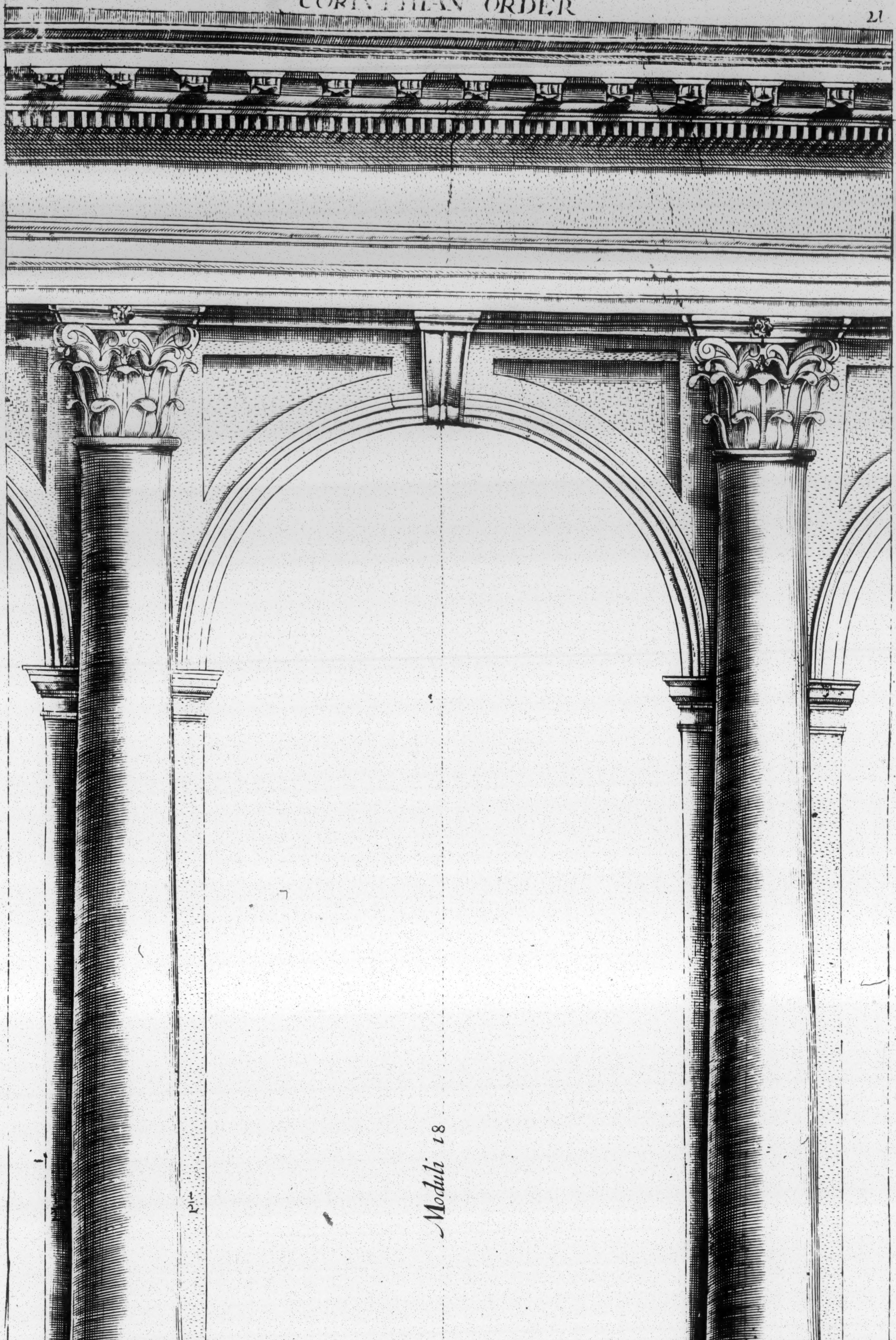


Hauing drawne the Cathetus of this firſt voluta, and another line Square to it, by the center of the eye, the Saied eye is diuided in the manner expressed aboue in the figure A, and is began from the firſt point marked 1, and there is drawne a fourth parte of a Circle with the compasses, then from the point marked 2, is drawne another fourth parte of a Circle, and so proceeding the three turnes come to be accomplished, Then to make the breadth of the list so as it may be a fourth parte of the breadth which is left aboue by the firſt tract, so each parte which Sarves for Centers, is diuided into 4, and afterwards drawing other fourth partes of circles, they Shalbe accomplished by those centers. But to make the voluta after the manner represented underneath, the line called cathetus is to be drawne, which Shal haue the height of 16 partes of a module, whereof 9 Shalbe aboue the center and 7 beneath, and one the Said center you shal diuide the circumference into 8 equal partes, as you See it designed Then afterwards the triangle BCD ought to be made, so as the line BC may be 9 partes of a modul, and the line CD 7. and because that it may be Seene and understood by the designe here represented, and marked with numbers. it is sufficient that I haue drawne these afterwards the points of the line BC ought to be transfered [illegible] lines to diuide the circumference of the voluta, as you See marked by numbers. and then tracing from point to point the centers are found: putting the firſt foot of the compasses on the point marked 1 and putting the other foot to the center of the eye of the voluta, you draw a parte of a circumference within the Saied [illegible] and then without remouing the Compasses you put the firſt point on the point marked 2, and where it cuts that parte of the circumference that Shalbe the center of the circumference from 1 to 2: then Set the firſt foot of the compasses on the point 3 and put in the other to the center of the eye of the voluta, & then drawing an arch of a circle as before, then without remouing the compasses Set the firſt foot upon the point 3 and turning the other foot where it cutts the Saied arch Shalbe the other center which Shal draw the parte of the voluta from 2 to 3: And so you shal proceede from point to point

CORINTHIAN. ORDER.



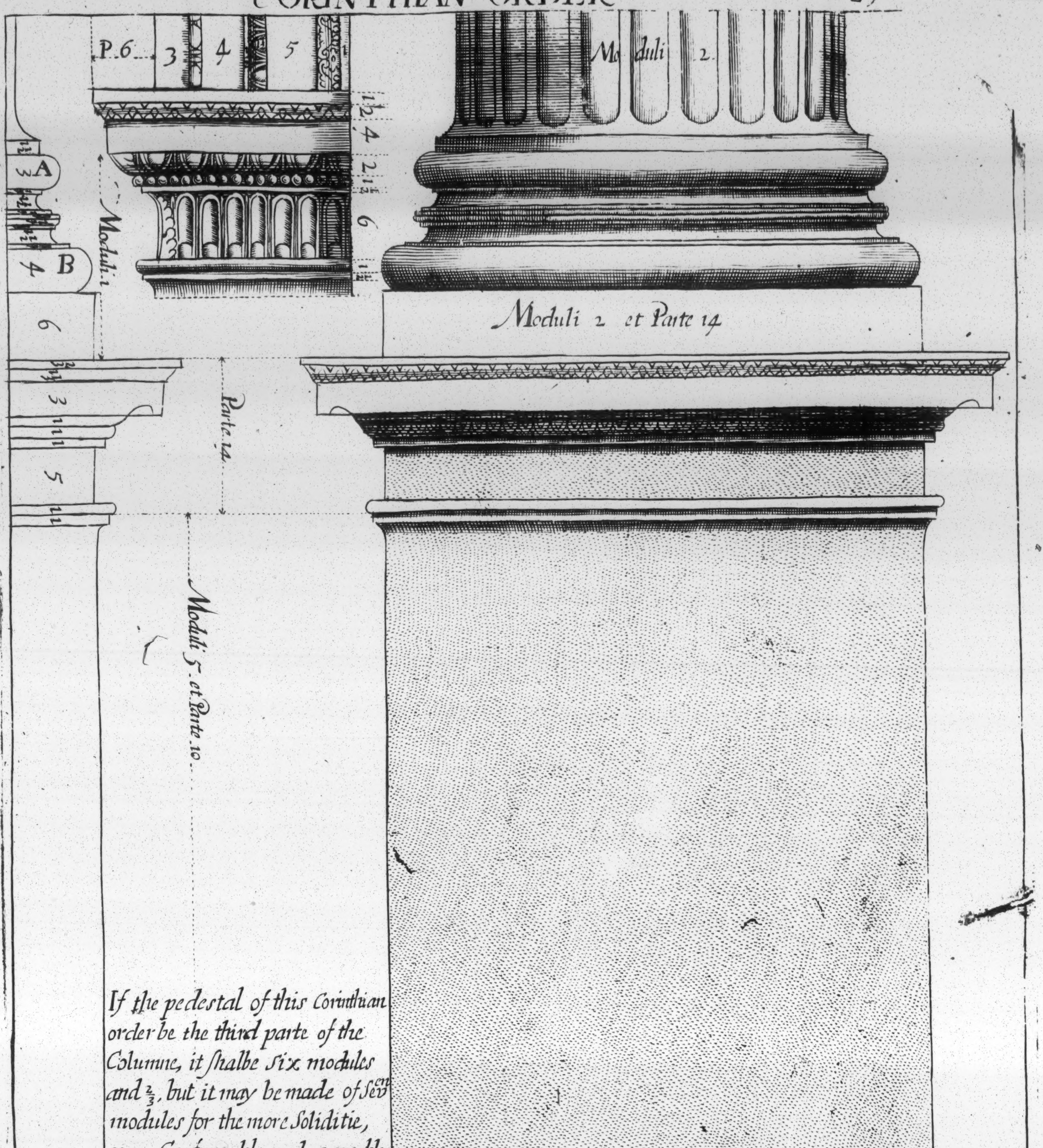
To make this Corinthian order without a Pedestal, the whole height is divided into 25 partes, and the module is made of one of them, which is divided into 18 partes, as it was in the Ionick order; the other principal divisions are seene in the figure, and the distance from one Columne to the other ought to be 4 modules and $\frac{2}{3}$, as wel that the architrave aboue be not overcharged, as to accomodate the modilions aboue in the Cornice as they may answere directly to the midle of the Columnes in their equal compartiment



To make the Arches of Galeries according to this Corinthian order, you ought to proceede as it is here noted in numbers So as the opening of the Arch may be 9 modules in breadth and 18 modules in height, and the Pilasters shalbe 3 modules

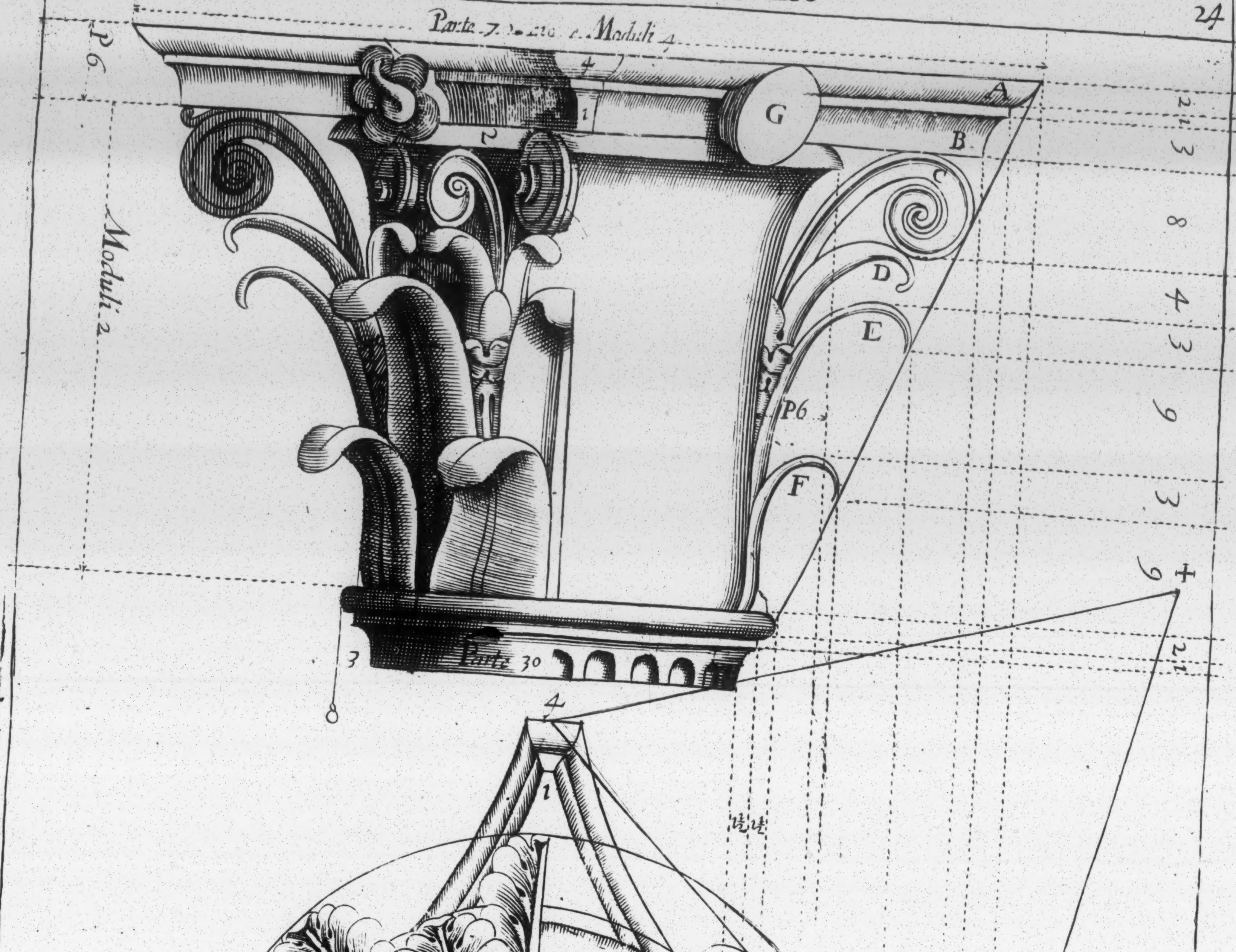
But to make Galeries with pedestal, the whole height ſhalbe divided into 32 partes, and of one of them Shalbe made the module, 12 of them Shalbe the breadth, and 25 the height of the opening: and although it passeth two squares, it is Convenient in this order in respect of the ſlendernesse thereof. The pilasters shalbe 4 modules as it is Set downe in the deſigne

CORINTHIAN ORDER



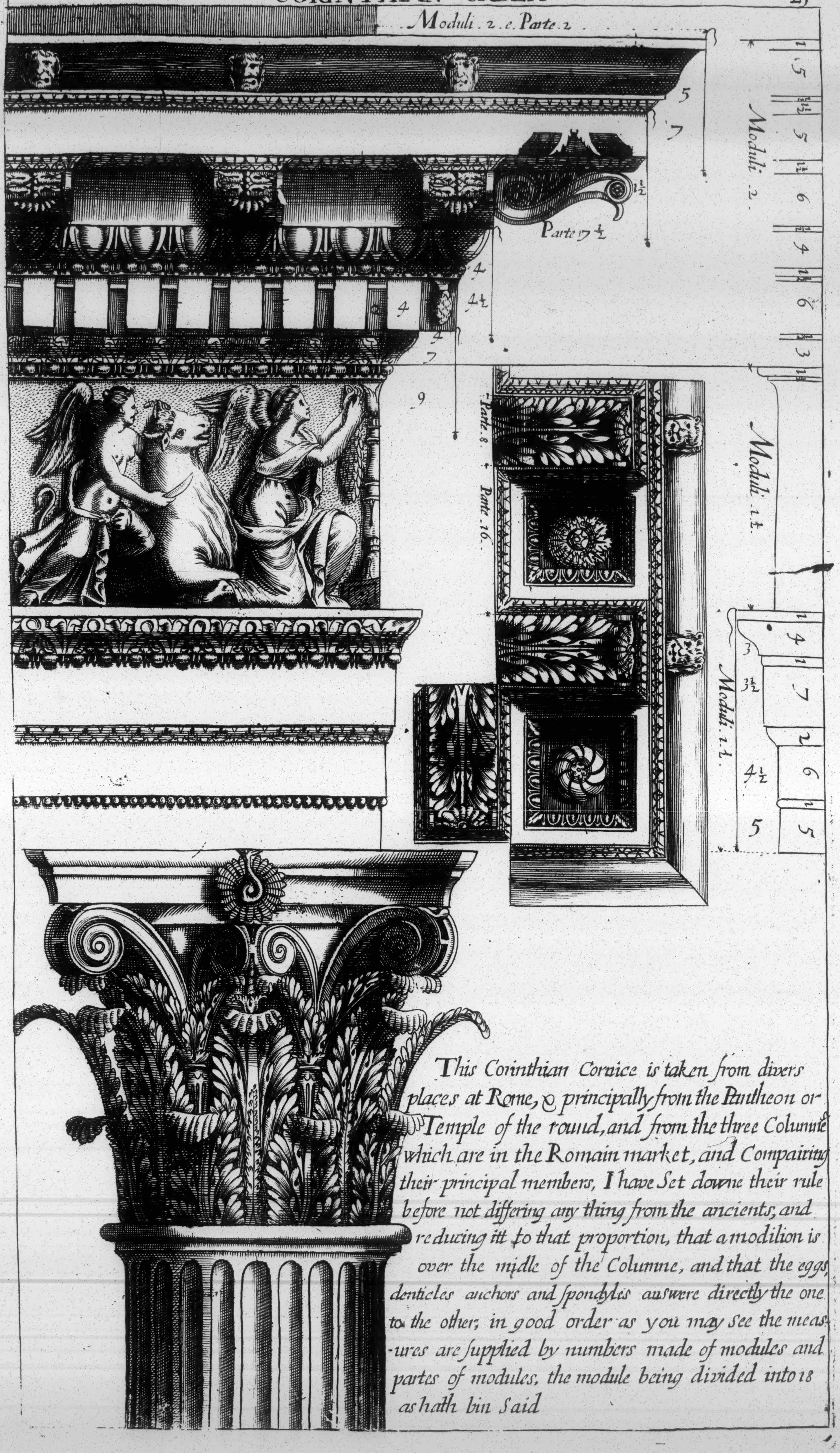
If the pedestal of this Corinthian order be the third parte of the Columne, it ſhalbe ſix modules and ⅔, but it may be made of Seven modules for the more Soliditie, very Conformable and agreable to this order: and alſo to the ende that the pedest[illegible] without the Cimatium and Baſe, may be two Squares as may be Seene by the numbers the reſt, that is to Say the Cimatium and base. Seeing that the are Set downe in their ſmalest partes, as alſo the impoſt of the Arch, there needes no farther description of them. A the upper Torus. B the lower Torus.

CORINTHIAN ORDER

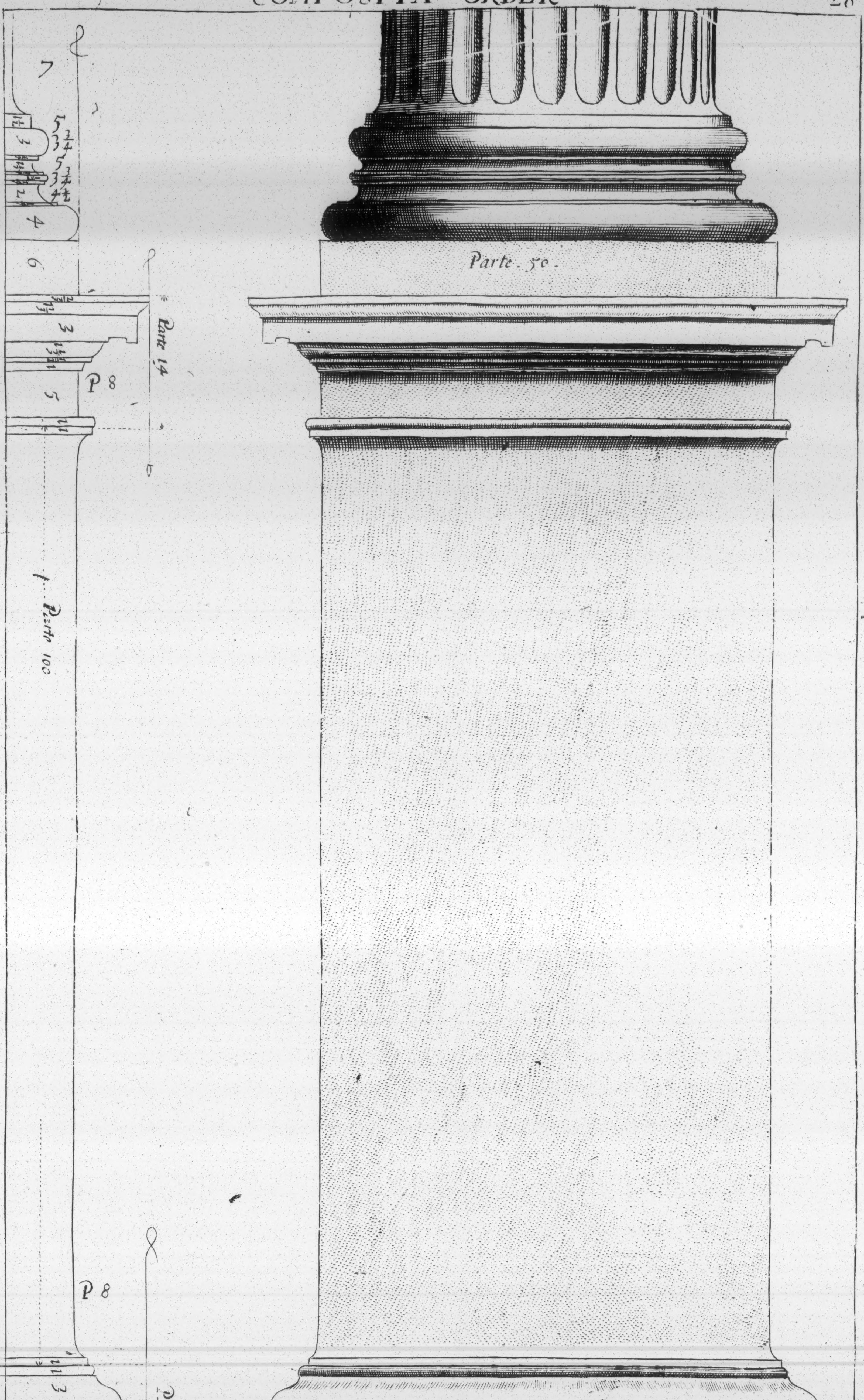


By the ground plat and profil of this Corinthian Capital al the measures may be knowne. by the ground plat the breadths are measured by making a square whose diagonal line ſhalbe 4 modules, and on one of the Sides of the Square is made an Equilateral triangle as you see in the figure, and Setting one foot of the Compass in the Angle marked ✝ the hollow of the Abacus is drawne, in the profil the height of the leaves, Stems and Abacus, and the extente of the leaves and ſtems is taken by the line which comes from the point of the Abacus to the round of the Columne, as may be seene by the deſigne of the profil, the rest may be easily understood with a litle Conſideration

A and B together are called the Abacus of the Capital, but for better underſtanding A is taken for the Cimatium of the Abacus. C the ſtem. D the lesser leaves. E the midle leaves, F the under leaves. G the flower.

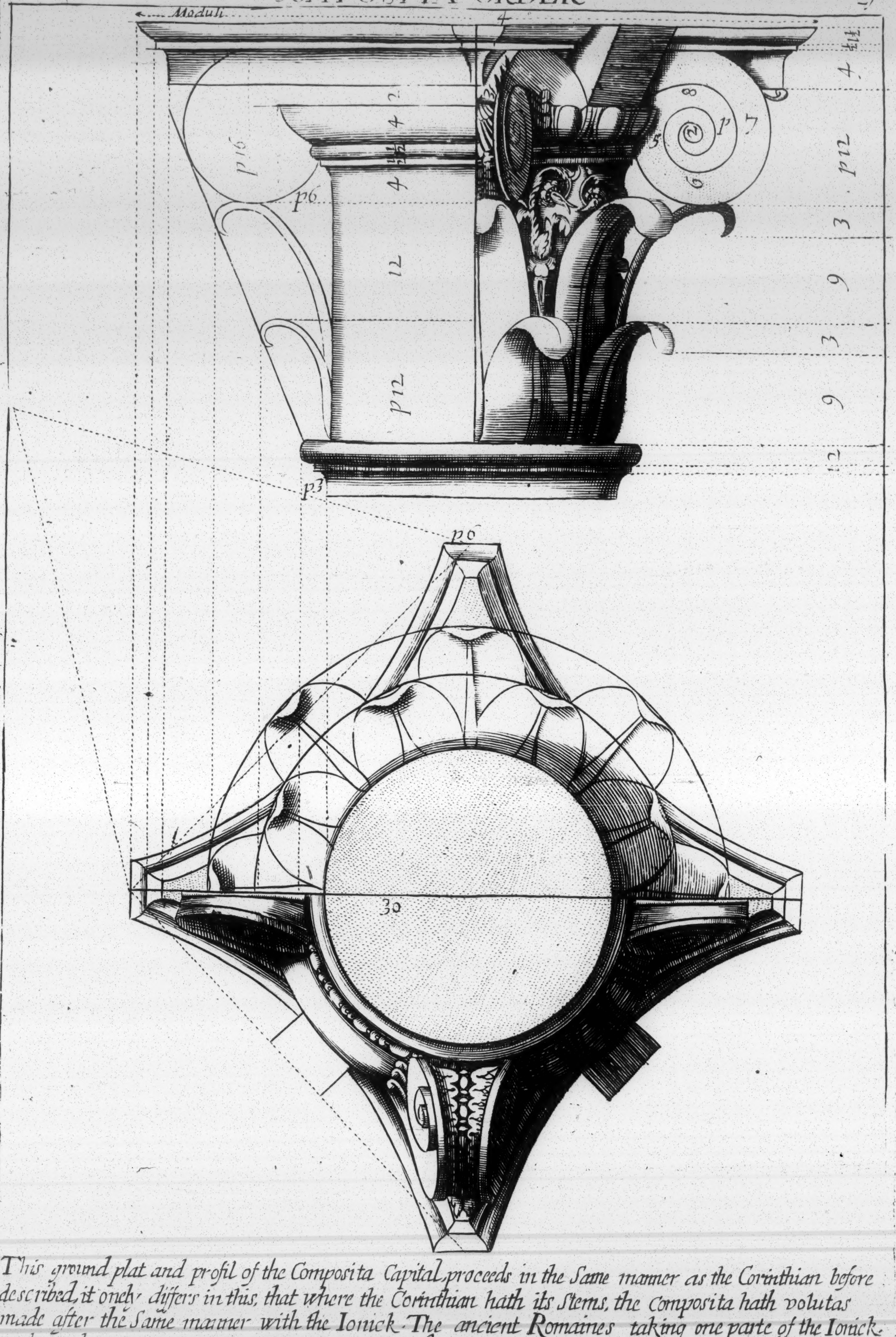


This Corinthian Cornice is taken from divers places at Rome, & principally from the Pantheon or Temple of the round, and from the three Columne which are in the Romain market, and Compairing their principal members, I have Set downe their rule before not differing any thing from the ancients, and reducing itt to that proportion, that a modilion is over the midle of the Columne, and that the eggs, denticles anchors and ſpondyles anſwere directly the one to the other; in good order as you may see the measures are ſupplied by numbers made of modules and partes of modules, the module being divided into 18 as hath bin Said



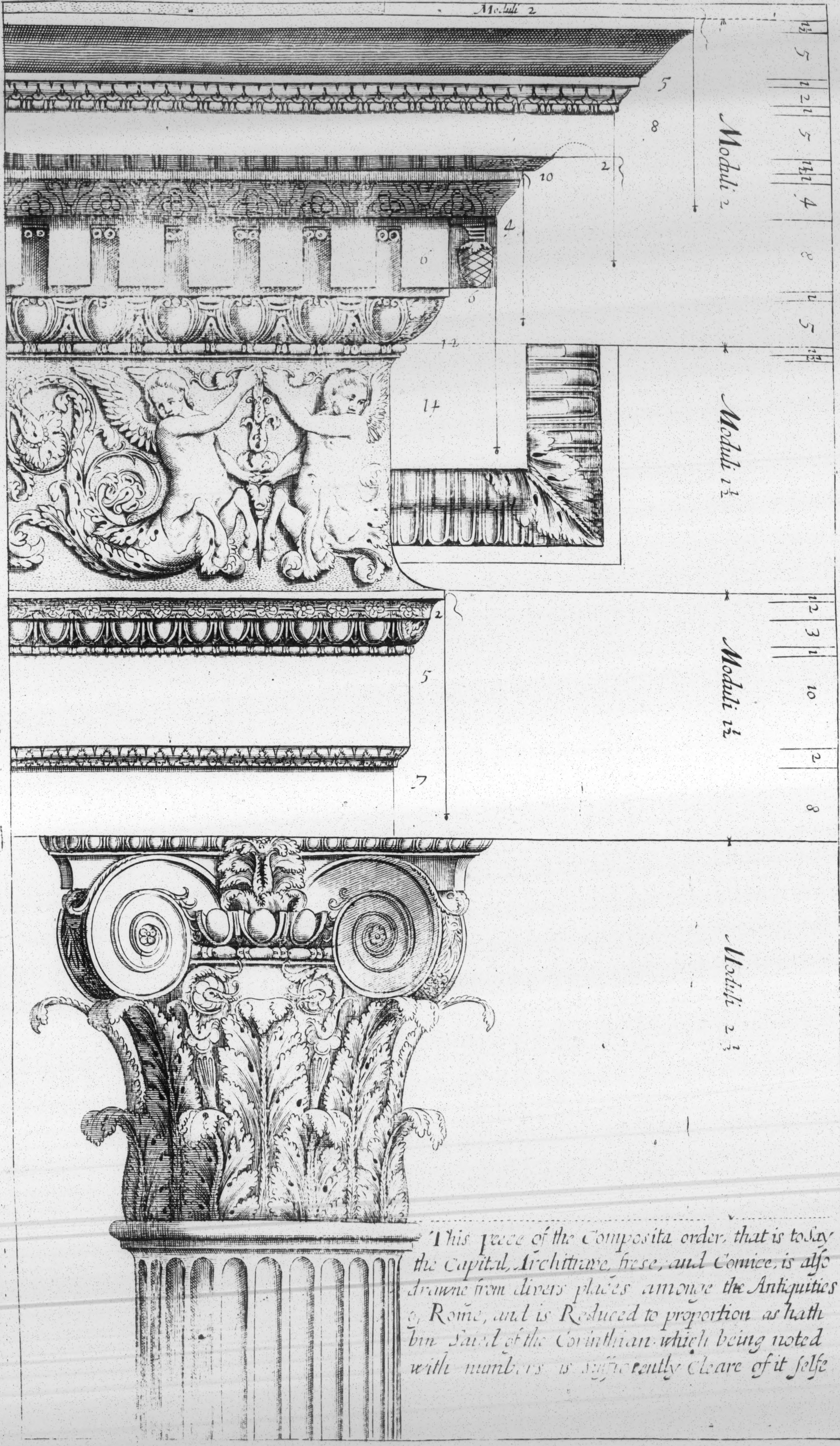
This Composita Pedestal keepes the proportion of the Corinthian and hath no other difference of members but in the Cymatium and basment, as may be Seene. And because the ornaments of the Composita have the Same proportion with the Corinthian, I have supposed it not necessarie to make these Columne and Arches aparte, reffering to the Corinthian Columnes and Arches. Only I have given the diversitie of the Base and Capital, and other ornaments, as may be Seene in their places

COMPOSITA ORDER



This ground plat and profil of the Composita Capital, proceeds in the Same manner as the Corinthian before described, it onely differs in this, that where the Corinthian hath its Stems, the Composita hath volutas made after the Same manner with the Ionick. The ancient Romaines taking one parte of the Ionick and another parte of the Corinthian, have made this Composition, to vnite together as much as was possible al that which was beutiful in one onely parte

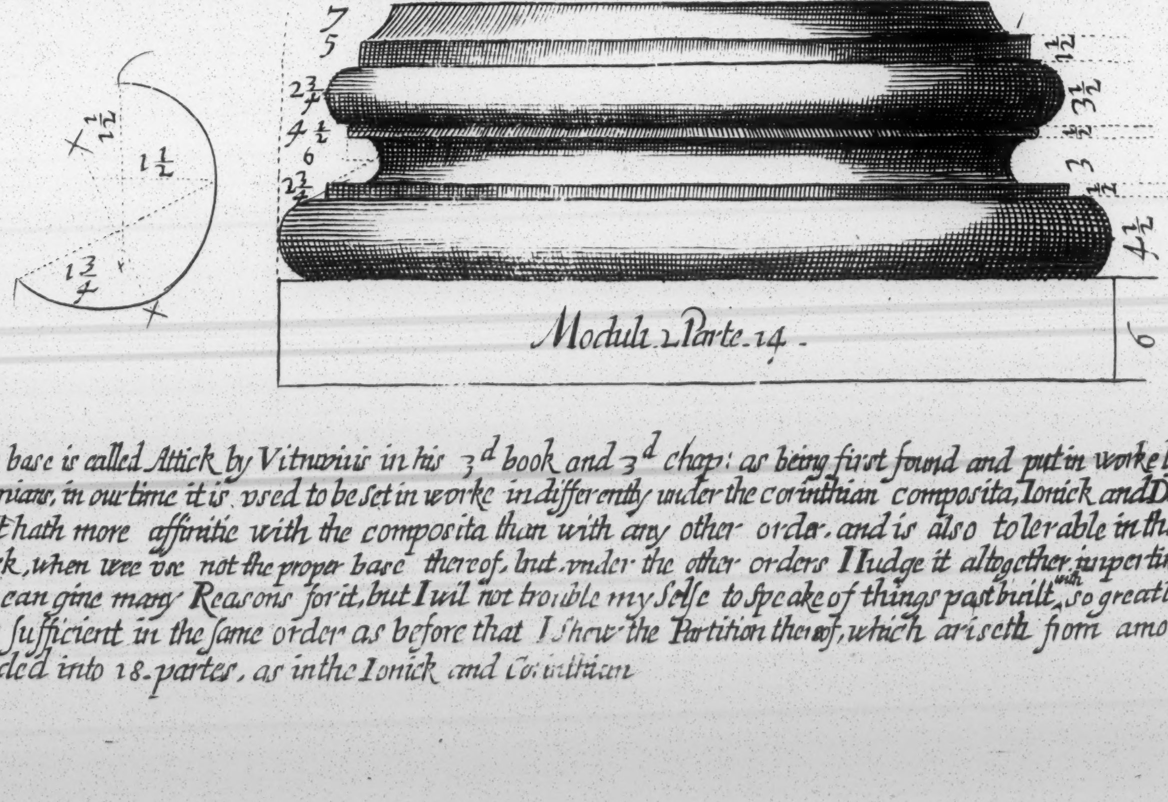
COMPOSITA ORDER



This peece of the Composita order, that is to Say the Capital, Architraue, frese, and Cornice, is alſo drawne from divers places amonge the Antiquities of Rome, and is Reduced to proportion as hath bin Said of the Corinthian which being noted with numbers is ſufficiently Cleare of it ſelfe

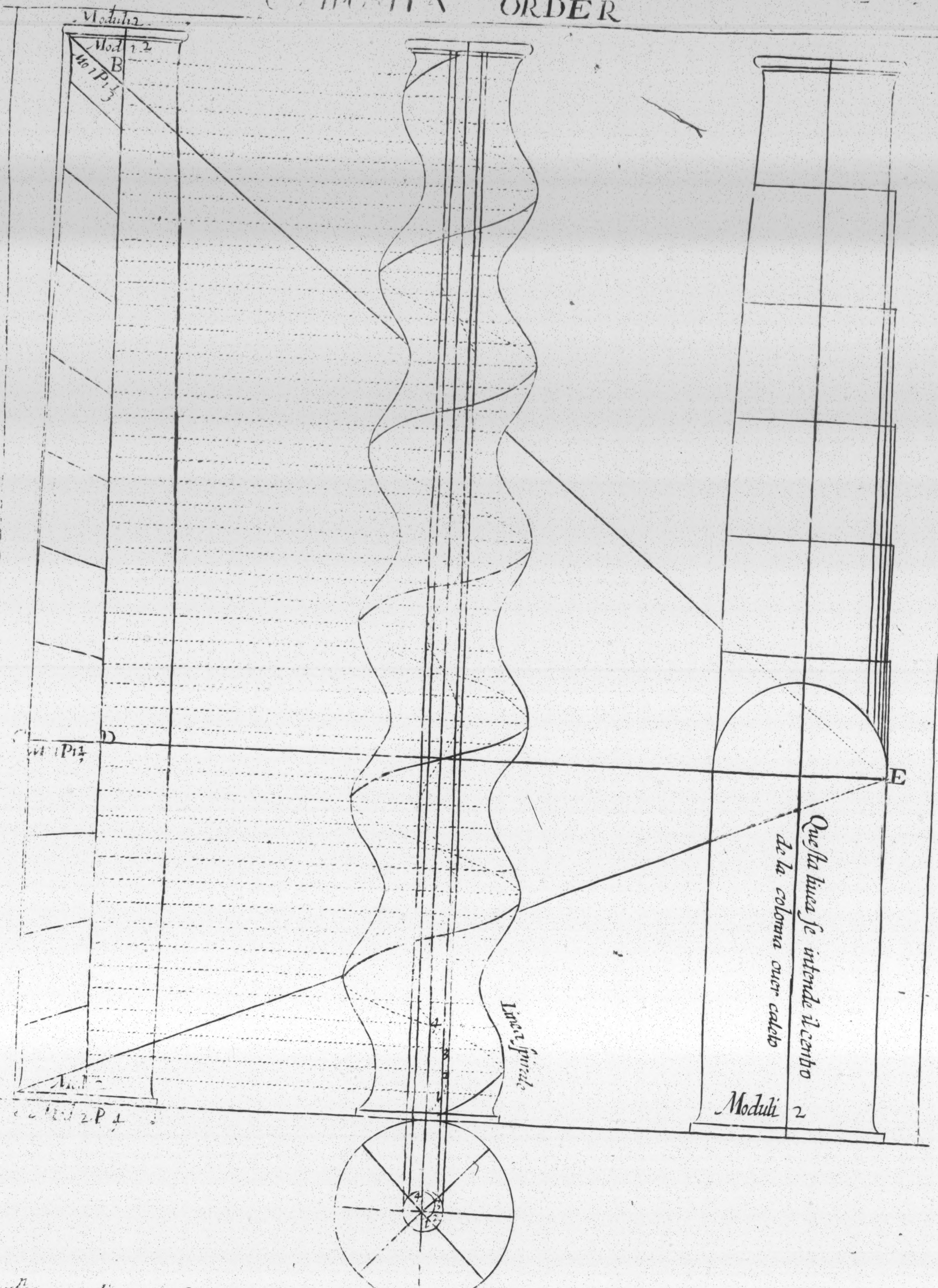
COMPOSITA ORDER

Amonge the antiquities of Rome there are found almost infinite varieties of Capitals which have noe proper name, but may be: Comprehended altogether under that general word Composita, and also they follow the principal measures of other Compositas, derived only from the Ionick and corinthian, It is true that in Some of them we shal See the images of living Creatures insteade of Stemes, in others Cornucopias, and in others divers other things according as they found them to serve their purpose in their designes, as may be Iudged by this present design, the which hath 4 eagles inplase of the Stems, & inplace of the flowers 4 faces of Iupiter with lightening underneath, as you may easily know, that it was in a Temple conseecrated to Iupiter; the Same may be Saied of the other which hath 4 griffens in place of Stems, and 4 eagles in the midle with a dogg in their clawes, that it was appropriated to som other of their Idols; ther proportion except the Images of the living creatures, is like to the corinthian.



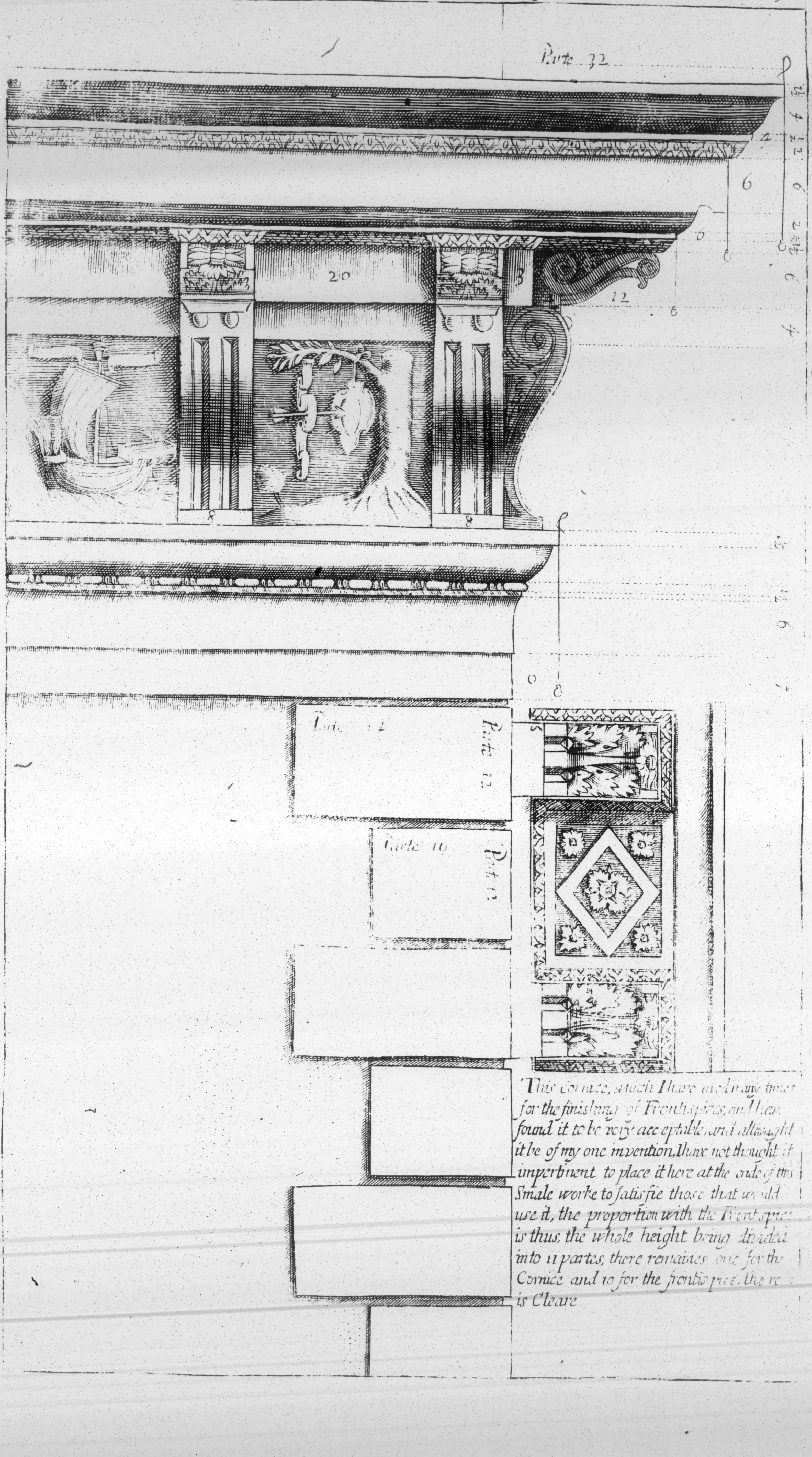
This base is called Attick by Vitruvius in his 3d book and 3d chap: as being first found and put in worke by the Athenians, in our time it is used to be set in worke indifferently under the corinthian composita, Ionick and Dorick, but it hath more affinitie with the composita than with any other order, and is also tolerable in the Ionick, when wee use not the proper base thereof, but under the other orders I Iudge it altogether impertinent and can give many Reasons for it, but I wil not trouble my Selfe to Speake of things past built with so great licence, It is sufficient in the same order as before that I shew the Partition thereof, which ariseth from a module divided into 18 partes, as in the Ionick and Corinthian

COMPOSITA ORDER



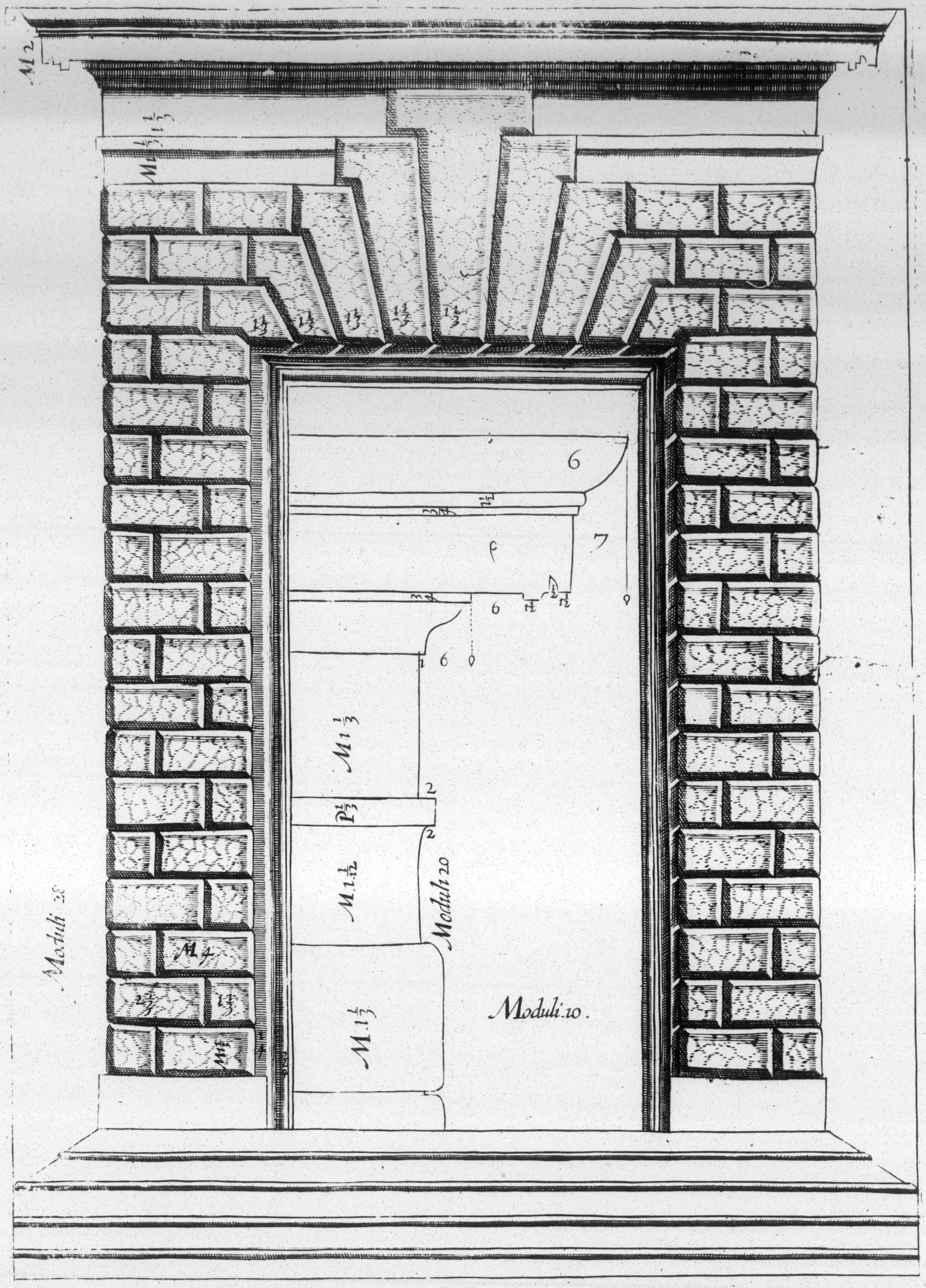
Columnes are diminished in divers manners, two whereof I set downe here which are excepting [illegible]. The first and most knowne is, that the height and thicknes of the columne being terminated, and how much you will diminish it, at the third parte upward from the base where the lessening begins is drawne a semicircle, and the partes of the semicircle which are without the perpendicular lines falling on the said circle from the lesser parte of the columne are divided into as many equal partes as you wil, and also the two thirds of the columne is divided into as many partes by transvers lines, and where the perpendicular and transvers lines meete shal be the termes of the diminishing as may be seene in the figure. this sorte of columne is used in the Tuscane and Dorick. The other manner I have found of my selfe by considering, and although it be lesse knowne, yet it is easie to comprehend by the lineaments. I say onely that al the partes being terminated as is said, an indeterminate right line ought to be drawne at the third parte from the base, which begins from C and passeth by D, then taking the measure CD and setting it from A untill it intersect the perpendicular in the point B, and extend AB to E, where it intersects the line CD prolonged, and from E draw as many lines as you please by the perpendicular to the circumference, and set the measure CD on each of those lines from the perpendicular towards the circumference both above and beneath the third parte and you have the limits of the diminishing. this sorte of Columne may be used in the Ionick Corinthian and Composita. These Streight Columnes being drawne as you see if you would wreath them as those are at S^t Peters Church at Rome, you must draw the ground plat as here you see, and the smale circle in the midle (which is as much as you would wreath it) & divide it into 8 equal p^ts, and draw 4 lines parallel to the perpendicular, then divide the whole columne into 48 partes & forme from thence the spiral line in the midle, which is the center of the columne from line to line as you see, onely you must observe that the 4 numbers 1 2 3 4 marked on the ground plat serves but to the first 3 [illegible] which is because the begining ought to be from the center upwards you must follow the turning of the smale circle to forme the 2^d half turne, [illegible] the rest you are to make use of [illegible] points as below

serving first the thicknes of the Streight Column [illegible]



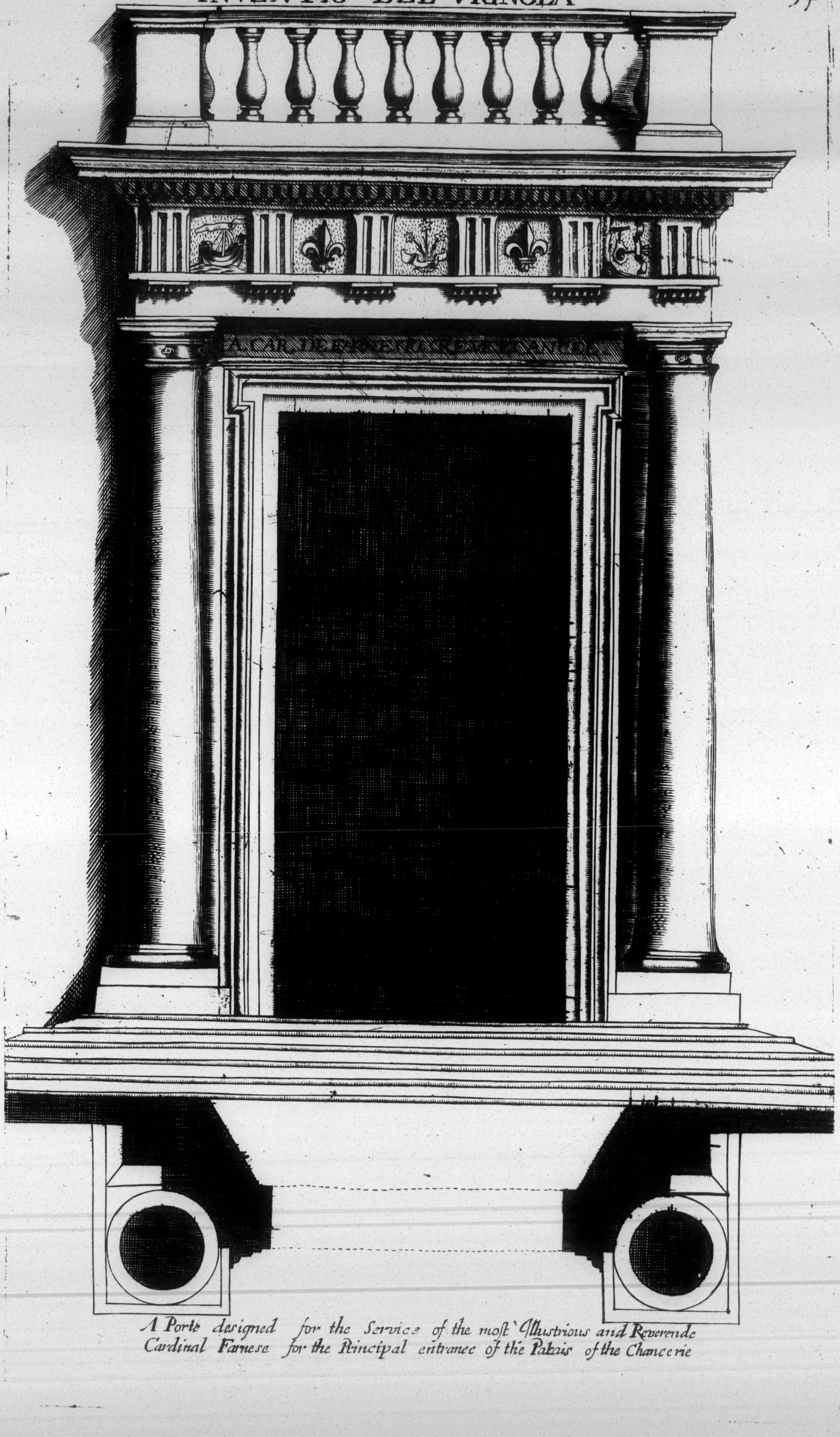
This Cornice, which I have used many times for the finishing of Frontspices, and I have found it to be very acceptable, and although it be of my one invention, I have not thought it unpertinent to place it here at the ende of this Smale worke to ſatisfie those that would use it, the proportion with the Frontspice is thus, the whole height being divided into 11 partes, there remaines one for the Cornice and 10 for the frontispice. the rest is Cleare

The Porte of the fabrick of the most Illustrious and Reverende Cardinal Farnese at Caprarola



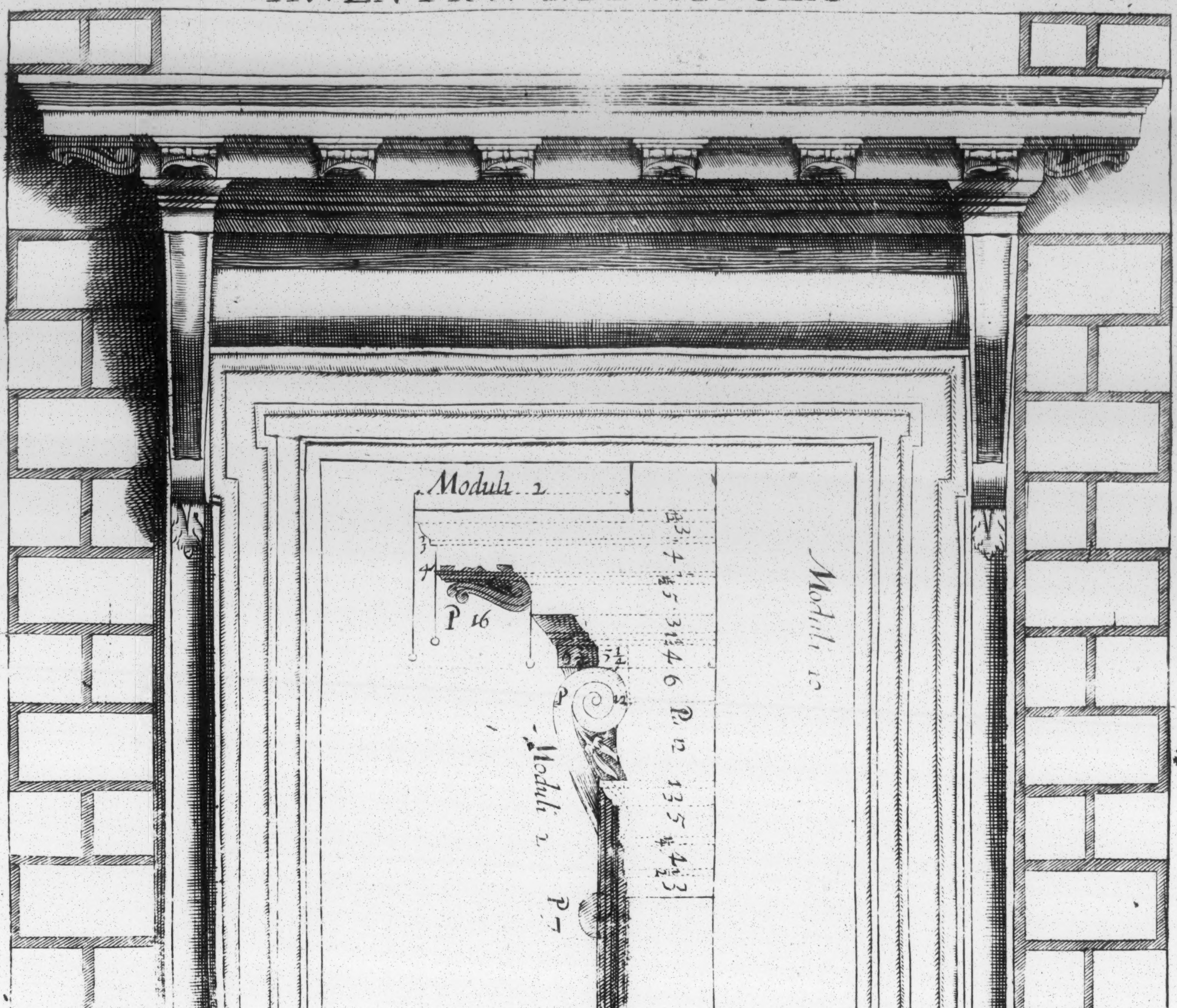
This Porte is of Rustick work, and the stones are so well Composed together, Althought there were neither Morter nor any other mixture, it were sufficient to rule al the stucture be it never so great

INVENTIO DEL VIGNOLA



A Porte designed for the Service of the most Illustrious and Reverende
Cardinal Farnese for the Principal entranec of the Palais of the Chancerie

INVENTION DEL VIGNOLA



The Porte of S^t Laurence in Damaso, a work of Vignola, although the palais is of other Architects

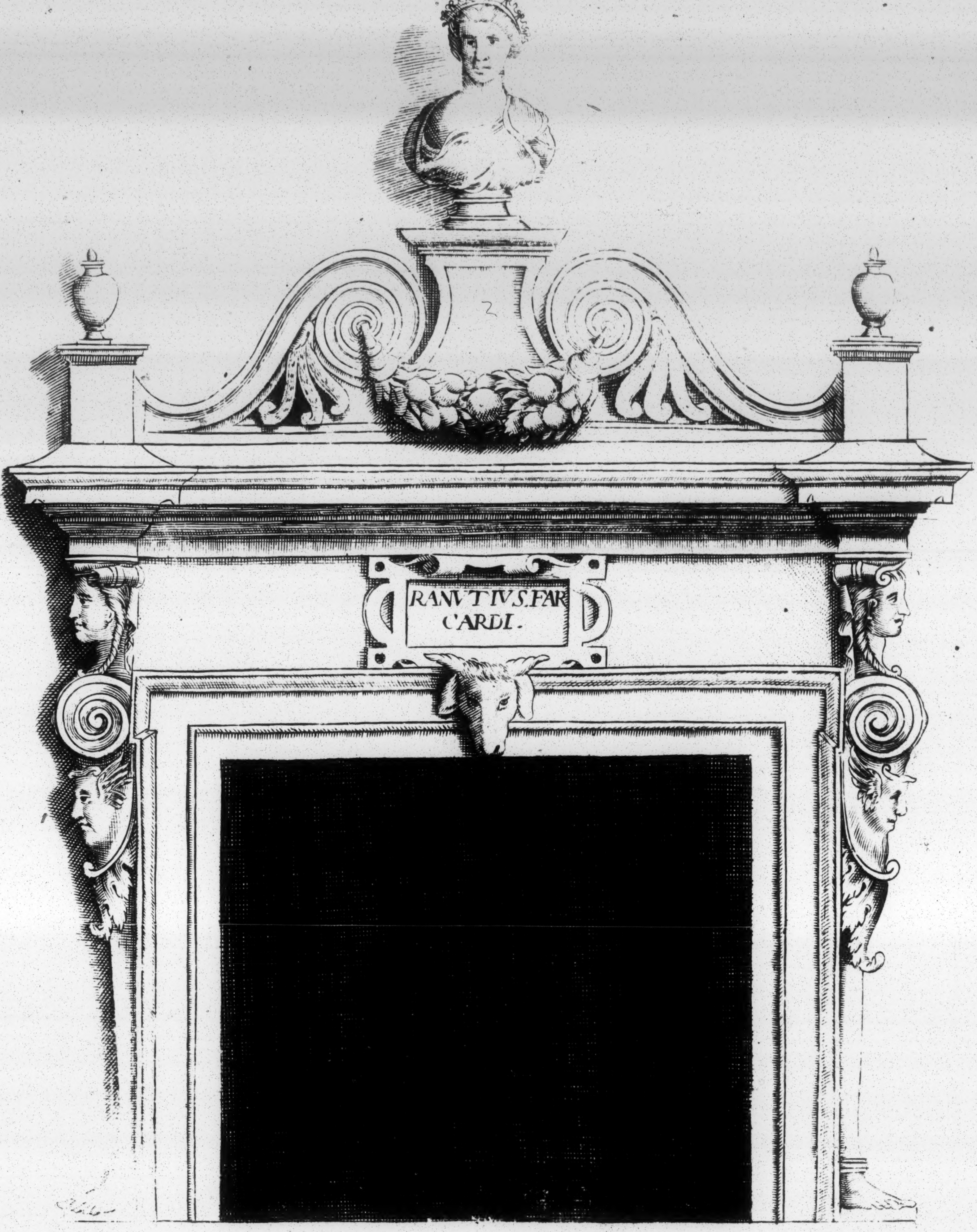
THE NEW AND LAST ADDITION OF PORTS OF ARCHITECTVRE

of

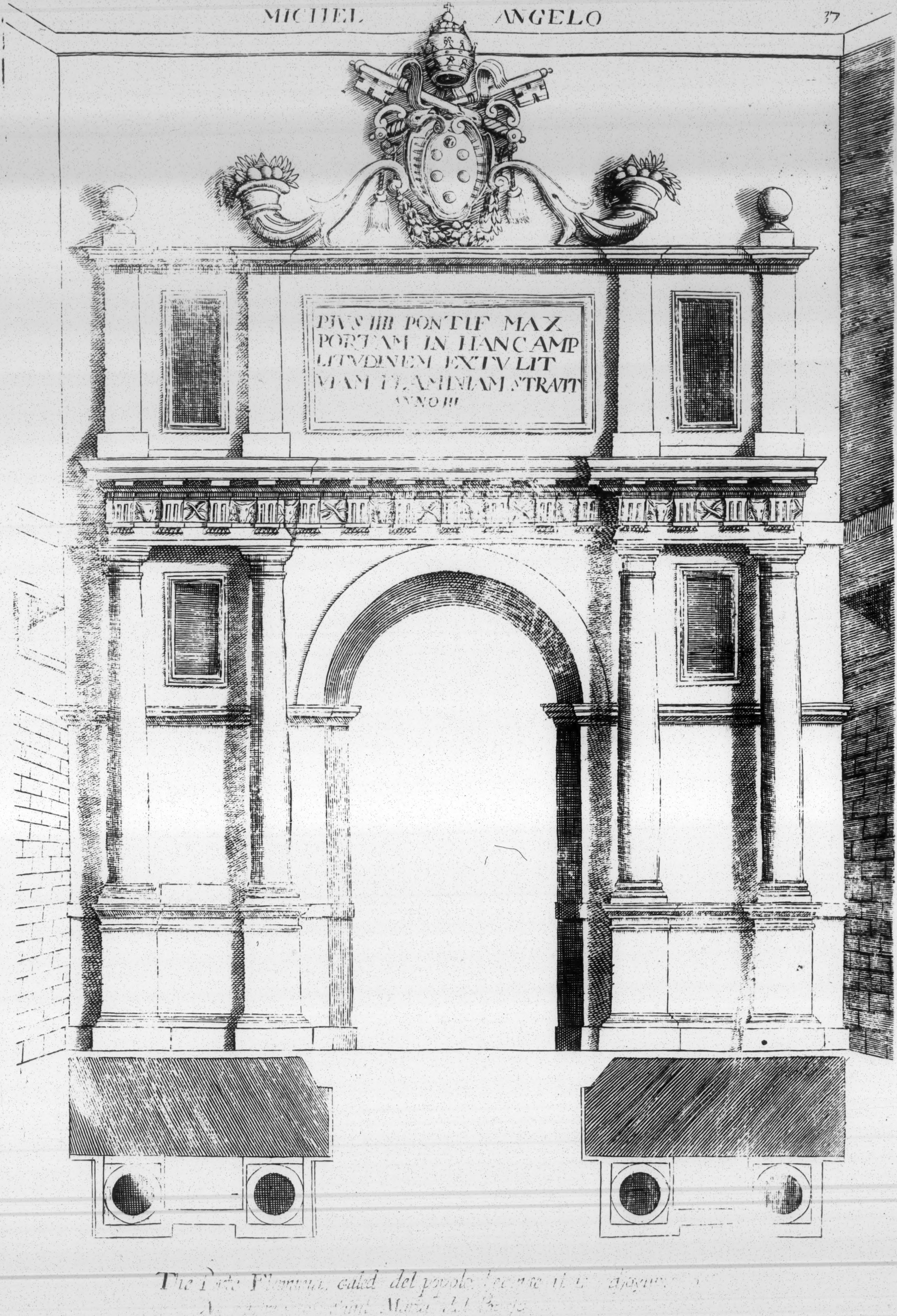
Michael Angelo Buonaroti

The most excelent Florentine Painter Sculptor and Architect

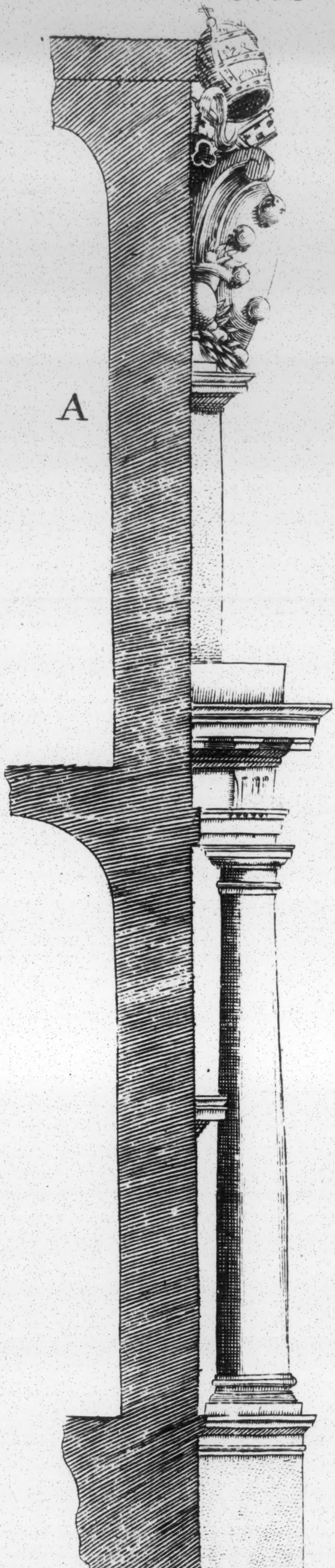
MICHEL ANGELO

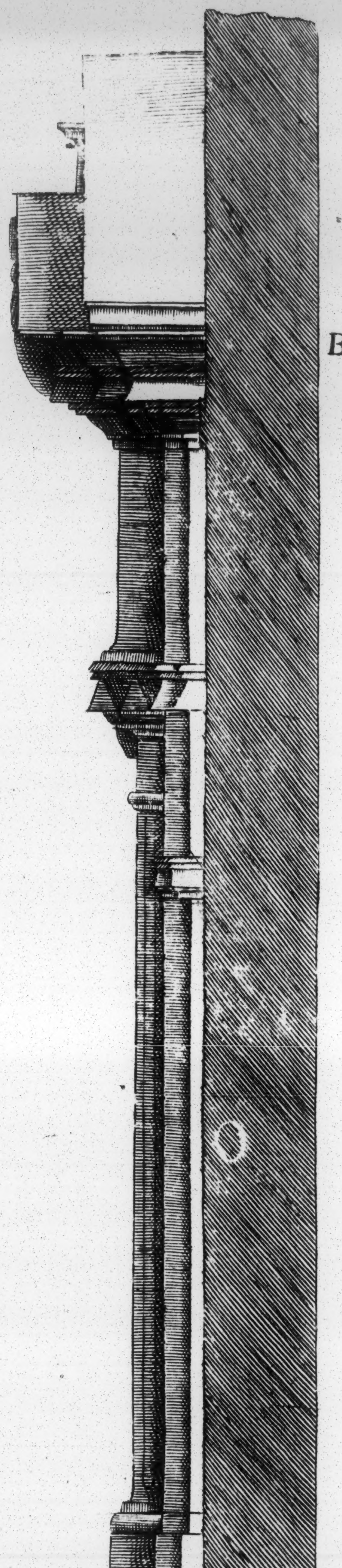


This Chimnie piece is made [illegible] mixture of divers Col[illegible]
I[illegible] Chamber of the most [illegible] and Reverende Cardinal
St Angelo in his palace at Rome



The Porte Flaminia, call'd del popolo, because it is adjoyning to
A [illegible] Saint Maria del Popolo



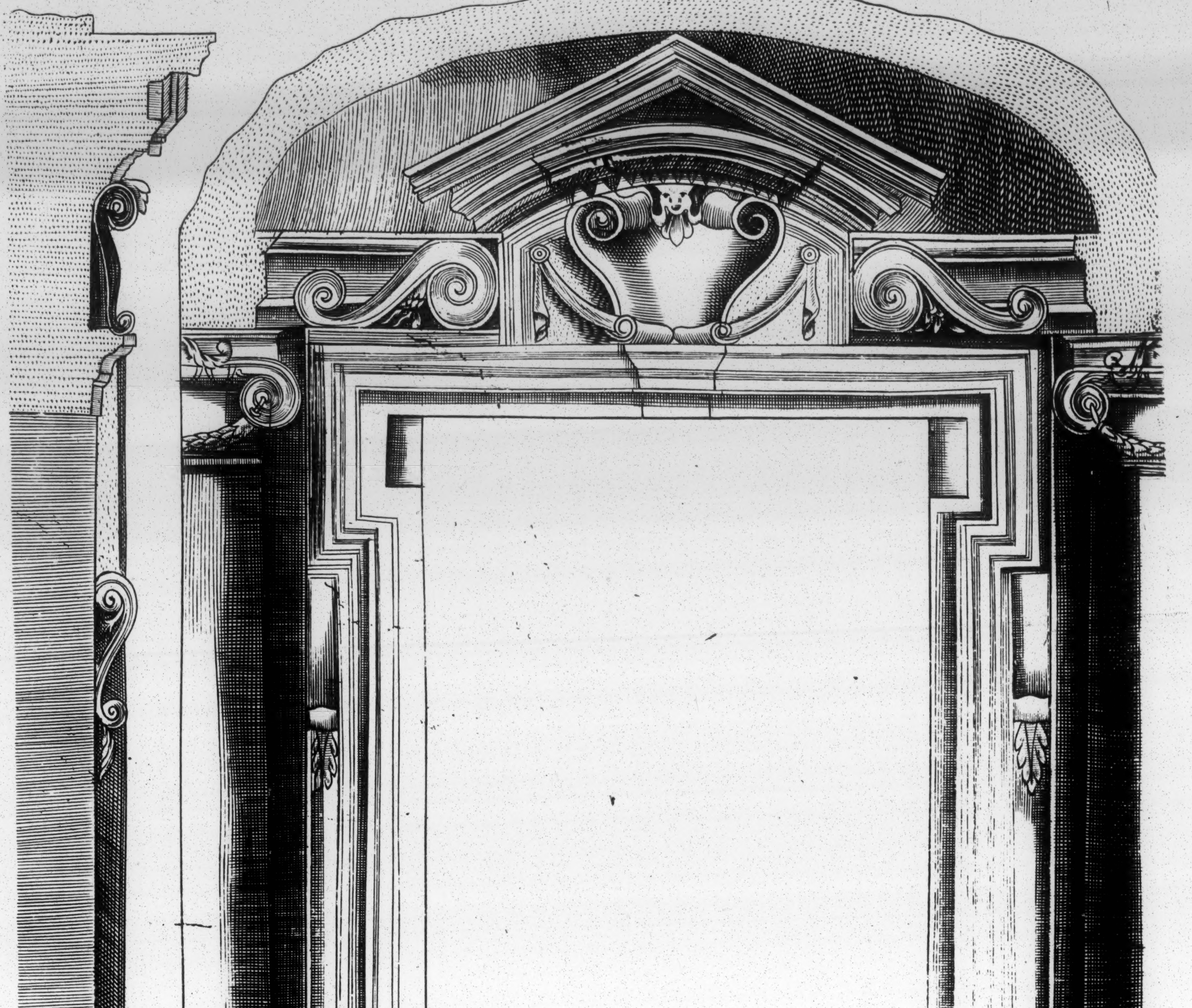


The designe marked with A is the profil of the afore going Porta del Popolo

The designe marked with B is the profil of Porta Pia [illegible]

1

Porta Pia of the invention of Michael Angelo



Anew worke at the Capitole of the invention of Michel Angelo

MICHAEL ANGELO

The Porte of the Gardin of the most Illustrious Lord the Duke of Sforza

MICHEL ANGELO

The Porte of the vineyard of the most Reverende Patriarich Grimano in Strada Pia

48
21
27

The Porte of the vineyard of the Cardinal of Sermoneta, which begins at the foot of mounte Quirinale, and is extended to the top of strada pia anciently called alta Semita.